May 1939



PRINTER

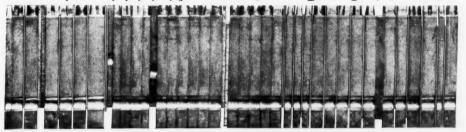
dan smith



A LUDLOW SLUG... Nothing Loose to WORK UP!



SINGLE TYPES... Loose Spaces that WORK UP!



Stop and Go Presswork



Only with Ludlow can you gain ALL these advantages

Type supply that never runs out Up-to-the-minute typeface designs Wide selection of faces-full size range No worn or broken letters Used effectively by any competent compositor Instant change of size and face Faster setting-matrix "gathering Easy alignment of different sizes Rapid and easy spacing Economies of all-slug make-up Multiple forms by recasting slugs Self-quadding and self-centering Long lines with single justification Unbreakable italics and scripts Slugs withstand severe molding pressure No work-ups on press-low quadding Accurate slug-height reduces makeready Surfaced slugs for quality printing Forms once corrected stay correct Simplicity of mechanism and operation Economical ruleform composition All operating time is chargeable Economy of floor space

Low-cost PROFITABLE composition

Do work-ups haunt your pressroom? Every printer knows that so long as there is a single line of single types in a form, there is danger of spaces and quads riding up at any time during the press run. And this in spite of care and time lavished on justification of the form by compositors and stonemen.

Work-ups exact their toll in constant watchfulness, reduced press speeds, in "Stop and Go" presswork while forms are repeatedly unlocked and spaces and quads pushed down, and in spoiled work which has to be reprinted.

In every pressroom running from forms set in whole or in part in single types, it is a constant problem to keep spaces in their right places and below the printing surface. The replacement of all lines of single types by Ludlow-set sluglines solves this problem successfully. With letters and spaces cast in a solid slug there simply are no loose spaces to work up and mar the appearance of an otherwise well-printed job.

Here is a definite time-saving, cost-cutting feature which every Ludlow user enjoys—a feature which exerts an advantageous influence on profits. And there are many other ways in which the Ludlow turns lost time into production. Full information regarding the economy and efficiency of the Ludlow will be gladly sent upon request.

LUDLOW TYPOGRAPH COMPANY

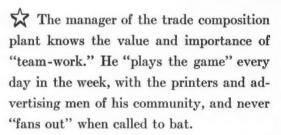
2032 Clybourn Avenue

Chicago, Illinois

HE'LL BE A

STAR

FOR YOUR TEAM...



Whether you use this player in the regular line-up of your production, or bring him in as a "pinch-hitter" to meet emergencies, he'll never let you down.

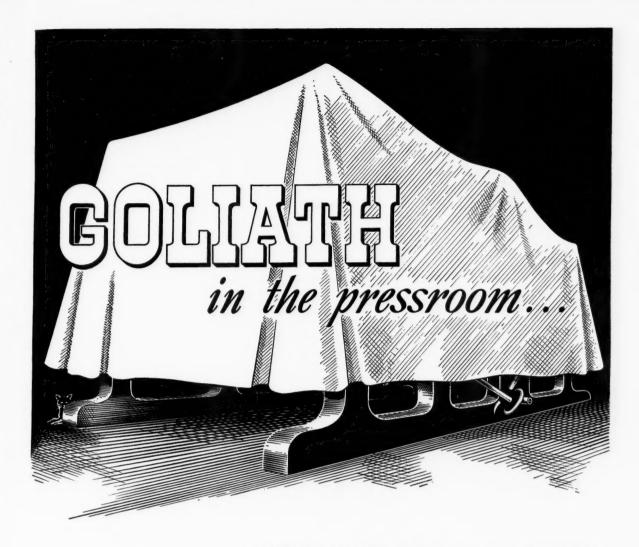
Trade composition service is *not expensive*. When the composition plant's ability to speed up production and deliveries, to reduce overhead and idle time, and to improve the

quality of your work, is added to the score
—it actually saves and makes money for you.

There's a trade composition plant, a member of this organization, in your community or state that is anxious to join your team, and help you win greater sales and profits for your business. Why not call one of them in, and "sign 'em up" for some particularly important job, TODAY?

THE INTERNATIONAL TRADE COMPOSITION ASSOCIATION

With more than one hundred and fifty members in the United States and Canada pledged to good service and fair prices. Executive Offices at 629 Chestnut St., Philadelphia, Pennsylvania



A MIGHTY monarch in the past—but slow and cumbersome today—a broad vulnerable target for the speed and versatility of the modern automatic.

Millers are the presses of today and tomorrow. They print practical forms that handle easily and economically from makeup to bindery. They combine the accepted superiority of cylinder press printing with productive speeds double those of presses yet in use, possibly in your own pressroom.

No wonder Miller Automatics outnumber contemporary automatic cylinders of like sheet size, by as many as ten to one.

A booklet, "Checking Points for Modern Press Efficiency" reveals losses of antiquated presses, often overlooked. A copy gladly mailed on request. No obligation.

The BEST DEFENSE is a GOOD OFFENSE

From 1900 to 1930, letterpress printing bad no greatly improved cylinder presses with which to increase production at less cost and combat the substitute products of other printing processes. Today, the continued use of antiquated and inefficient letterpress machines is no longer justifiable. They are poor defense—and no offense—against today's intense competition.

A printer, armed with modern Miller Automatics, is better equipped than ever before to advance his business and his industry.



MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

ADVANCING





THE GRAPHIC ARTS FIELD

HOW often is the effect of an otherwise beautiful advertising production weakened by the use of an unsuitable paper!

To have constantly at hand an extensive, varied, orderly and accessible supply of dummy sheets is the best assurance that an appropriate paper will be used.

The Beckett Perpetual Auto-file is improving the standard of American printing every day by making available to thousands of the best printers and advertising men the exact paper they require. It is the best insurance against the danger of using unsuitable stock. The Auto-file is a beautiful steel cabinet, only 19 inches high. It contains 298 dummy sheets, 9 x12 (after folding) of Buckeye Cover, Beckett Cover, Ohio Cover, Buckeye Text, Beckett Text, Tweed Text, Beckett Offset and Beckett Opaque (Brilliant White).

The contents are perpetually renewable without one cent of cost, and by a system so simple as to be almost automatic.

The Beckett Perpetual Auto-file is offered to members of the graphic arts at the nominal price of \$5.00 (only a fraction of its cost) and your money will be refunded if it disappoints.

THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

Copyright 1939, by The Beckett Paper Co.



FOR Strength SPECIFY

● WYTEK is a stronger, tougher offset particularly ideal for maps, wall charts, window hangers, self-mailers and die-cut pieces. It resists soiling and tearing, makes printing more durable. Fortunately, WYTEK OFFSET is low in cost and equally effective printed either offset or letterpress. Write for samples.





WYTEK SALES COMPANY

MAIN OFFICE - - - DAYTON, OHIO

Sales agent for all Wytek printing papers, including: Wytek Bond, Wytek Ledger, Wytek Offset, Wytek Cover

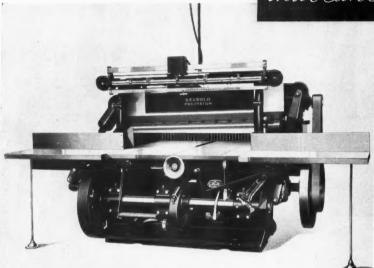
F A M O U S

FOR

STRENGTH

AutomaticSpacing

that Cancels Cutting Waste



The SEYBOLD Precision

Electric Automatic Spacer Paper Cutter

★ You will be well prepared to keep cutting profits well

SALES AND SERVICE:

- New York: E. P. Lawson Co., Inc. 426-438 W. 33rd Street
- Chicago: Chas. N. Stevens Co., Inc. 110-116 W. Harrison Street
- Detroit: Chas. A. Strelinger Co. 149 E. Larned Street
- San Francisco, Los Angeles, Seattle: Harry W. Brintnall Co.
- Dayton: Seybold Factory
- Toronto, Montreal: Harris-Seybold-Potter (Canada) Limited
- Latin America and West Indies: National Paper & Type Co., Inc.

ahead of any variations in the forward movement of modern business when you place justified dependence upon the modern Seybold Automatic Spacer.

No lost time, no excessive operator service, no production worries, no marketing failures due to human errors. The Seybold Precision Electric Automatic Spacer Paper Cutter measures automatically to hair line precision.

Speedy—Dependable—Accurate. A snap of the switch and this automatic machine becomes a standard cutter.

PRODUCTS BY SEYBOLD: Book Compressors · Book
Trimmers · Cutting Machines · Drilling Machines · Knife Grinders · Die
Presses · Round Corner Cutters · Stamping Presses · Wire Stitchers

SEYBOLD DIVISION · HARRIS · SEYBOLD · POTTER COMPANY

DAYTON

Pioneer Builders of Successful Cutting Equipment



SWEAT SHIRT TAILS

ADVERTISING is a versatile fellow, with a wardrobe to fit his every activity. Whether he decides to wear post card, super or coated stock, or for tomorrow chooses offset, envelope or cardboard, you're apt to find the Champion label sewed on his collarband or inside his coat. For Champion is just as versatile as Advertising . . . trails him, dresses him, helps make him the Beau Brummel he should be.

Champion papers are good papers, scientifically made on the most modern equipment, finished to meet the most exacting requirement of every printer, large or small. Here is dress that's worthy of any message for delivery anywhere. Whatever you need for your next printing job, buy Champion paper, the foundation for good printing.



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

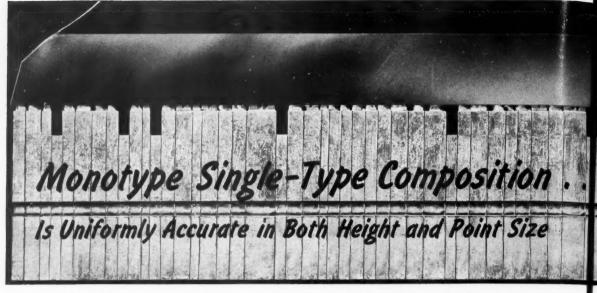


MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day

DISTRICT SALES OFFICES

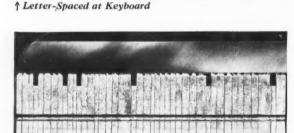
NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI



To the uninitiated, the Printer's World is at once confusing and fascinating. The words are swiftly transformed from the copywriter's notes to the Very few type faces of today are designed for their beauty alone. Yet, the beauty in type design cannot by the Kerns Fit Letters Closely

Some Normal "f" Combinations \\
fa fe fo fr fs ft fu fy f. f, f- ffa ffe ffo ffr ffs ffy ff. ff, ff- af ef of rf sf tf uf aff eff off rff sff uff

type-caster begins operations it is equipped with the proper holes in the controller paper now serve with the aid of point-size mold, wedges to fix the width of each type body, and a matrix-case compressed air to place the desired matrix direct in position over the open in which are placed ing in the mold matrices represent-ing the various letand to fix the width of body of the ters and figures character or space to be made. Hot metal is then forced into the mold and desired. Each matrix has predetermined fixed position in the case as the type formed. The indicated by the matype having been cast, another matrix goes into trix-case arrangement



↑ No High Nor Low Letters in Entire Line

Single Types May Be More Closely Fitted . . .

The close-fitting characteristic of all faces composed on the Monotype Typesetting Machine is one of the natural results of casting letters singly, each on its own body, independent of other letters or characters. When desired, the fitting of an entire font may be made closer than normal by reducing its set size, which is done by the Monotype Keyboard operator.

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This is an EXCLUSIVE MONOTYPE FEATURE

Letter-Spacing Easy at Keyboard or by Hand . . .

Letter-spacing of Monotype single-type composition can be done either by the operator at the keyboard, or by hand after the type is cast—whichever is more economical or expedient. When done by the operator at the keyboard, the same amount is automatically and uniformly added to the width of the body of all characters.

This is an EXCLUSIVE MONOTYPE FEATURE

Each Character Uniform in Height and Point Size . . .

The height-to-paper and the point-size of the body of each character in Monotype single-type composition are determined by one factor only—the dimensions of the mold opening. Therefore it necessarily follows that each and every type must be of the same exact height and point-size, with no high nor low letters over the entire length of each and every line

This is an EXCLUSIVE MONOTYPE FEATURE

LANSTON MONOTYPE MACHINE COMPANY

This Advertisement Composed in Monotype Type Faces



Several Columns Can Be Justified in Same Line . . .

In the Monotype method of single-type composition, the width of the body of each and every character in the die-case (or magazine) is fixed and invariable, and is known to the operator. This knowledge makes it possible to set single justified lines made up of several different columns of words or figures, each of which may be justified within itself.

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This is an EXCLUSIVE MONOTYPE FEATURE

Faces May Be "Opened" or "Closed" as Desired . . .

The normal set-size of each type face composed on the Monotype may be either reduced or increased at the will of the operator. Thus, type faces may be made to fit more closely than normal by reducing the body size of each character, or be "opened up" by increasing the body size of each character and thus adding to the white space between letters.

This is an EXCLUSIVE MONOTYPE FEATURE

Corrections or Changes Are Easily and Quickly Made . . .

Corrections of Monotype single-type composition are easily and quickly made; characters are removed or changed by hand, or the matter is reset by machine, whichever method is more economical or expedient at the time the work is done. It is thus not necessary to reset an entire line to make a simple correction.

This is an EXCLUSIVE MONOTYPE FEATURE

- 1. Hemp Seed, Hungarian Seed, Broom Corn, Pop Corn Seed, and Castor Beans, carloads
- 2. Flax Seed and Millet Seed, carloads.....
- 3. Wheat, Wheat Flour, Rolled Oats, Oatmeal, Whole Wheat, Chops, Buckwheat Flour,
- 4. Corn Flake, Maize, Farina, Curdline Flour, Rye Flour,
- ↑ Multiple Justification

17 St. Louis, Mo. XX

> Chicago, Ill. XVII 210

XIV 614 Mineha, Minn.

Ioda Tenn. XX41

An operator of the keyboard does not actually set type or print letters or other characters. What he does is to strike keybuttons on the keyboard and thus make perforations in a long strip of paper ↑ Normal Set

Closed 14 Set 1

An operator of the keyboard does not actually set type or print let-ters or other characters. What he does is to strike keybuttons on the keyboard and thus make perforaAn operator of the keyboard does not actually set type or print let-ters or other characters. What he does is to strike keybuttons on the keyboard and thus make perforations in a long strip of paper † Normal Set

Opened ½ Set ↓

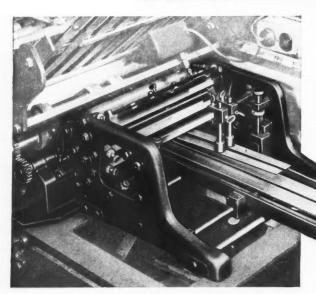
An operator of the keyboard does not actually set type or print letters or other characters. What he does is to strike keybuttons on the keyboard and



† It's Easy to Make Corrections in Single-Type Composition

TWENTY-FOURTH AT LOCUST, PHILADELPHIA, PA.

Another Growing Class of Folding Fits the MODEL "W" Cleveland!



Package Inserts Can Now Be Folded to as small as 3/4 inch in width on the MODEL "W" with this New Small Signature Attachment

tion. The attachment takes sheets up to 9 inches in width. This attachment is also planned for use in the Right Angle Section of the Model "W" for making folds as narrow as 34 inch in right angle folded signatures.

> Easily transferred from one section to the other, or removed for regular Model "W" folding of larger work.

Attachable to your present Model "W" as well as to new machines.

Ask for further information regarding this Attachment, which makes your Model "W" an even more valuable Folder.

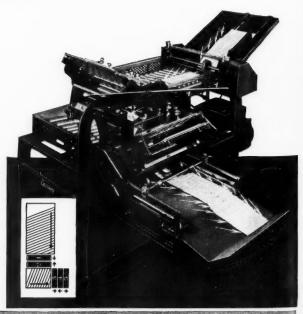
OLDING small signature work is becoming of greater I importance as the use of Package Inserts increases. While one insert is only a small piece of paper with one, two, three or more folds, the folding of millions of these little sheets makes big business.

Package Insert folding until recently has been a specialty business, for the reason that special folders were required to do this work, and even these machines were very limited both as to folding range and speed.

The Small Signature Attachment for the Model "W" meets practically all the requirements for folding Package Inserts. After one or two folds are made in the regular parallel section, the sheet enters the small fold plates of the Attachment and is given one or two additional folds down to as small as 3/4 inch in width.

In addition to making the small folds, the Model "W", when equipped with this attachment, can also make three or four parallel folds in the sheet—a valuable feature for the reason that many package inserts are folded in three parallels. On three parallel work, the last fold can be made either way.

Two or more up work folded in parallels can be slit on the folder, using the regular slitters in the parallel sec-



Dexter Folder Company, Dearl River, New York

Permanized Papers

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ARE STRONG AND ECONOMICAL, TOO!

THEY'VE GOT VITAMIN P!

There's a big demand for paper that can stand the gaff of the business world. Too many grow old before their time; too many tear too easily, wrinkle early and lose their color.

Not so with PERMANIZED PAPERS!

PERMANIZED PAPERS offer you the maximum in distinctive appearance, appealing feel and "crackle," durability, printability and permanence.

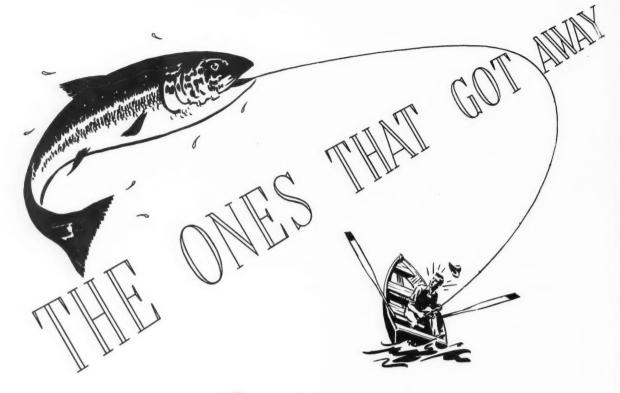
The world's purest paper-making water, a new automatic pH control, a wonderfully controlled air-drying process—these are but a few of the factors which assure you that papers bearing the watermark "Permanized" are the finest rag-content papers in the world today... the outstanding bargains in their price range!

Manufactured Exclusively by

WHITING-PLOVER PAPER COMPANY
Stevens Point, Wis. • 71-73 Murray St., New York City

BOND PAPERS • LEDGER PAPERS • THIN PAPERS
KEEBORD TYPEWRITER PAPERS





SIXTEEN BINGHAM FACTORIES

CHICAGO ATLANTA CLEVELAND NASHVILLE DES MOINES DALLAS DETROIT HOUSTON INDIANAPOLIS KALAMAZOO KANSAS CITY ST. LOUIS OKLAHOMA CITY MINNEAPOLIS SPRINGFIELD, O. PITTSBURGH

ALL FISHERMEN have alibis for "the ones that got away." Even if they land a ten-pounder, they insist on talking about the ones they DIDN'T get which were "twice as big." They'll tell you that the line snapped... or the boat rocked... or something happened to the hook... but YOU know that they just weren't good enough fishermen to land the "whoppers." Either they didn't have enough skill... or THEY WERE TAKEN BY SURPRISE WHEN THE BITE CAME!

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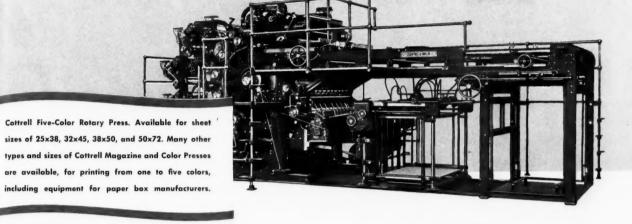
Just as fishermen have to be ready for the big fellows, YOU have to be all set to go when a customer comes in with a big rush order . . . and many a printer has lost a job because he didn't find out until the last minute that his rollers were in need of replacement. Change in weather conditions or improper care may have reduced roller efficiency . . . and rush orders won't wait until you can get delivery on a new set!

Don't put yourself in the spot where you have to tell "fish stories" about the orders "that got away." Check your rollers NOW . . . and get set with BINGHAM, the leading manufacturer of ALL KINDS of printers' rollers. Whether your roller needs call for COMPOSITION, RUBBER or VULCANIZED OIL, you'll find that scientific knowledge, experience and the modern efficiency of its SIXTEEN FACTORIES enable BINGHAM to sell MORE for LESS.

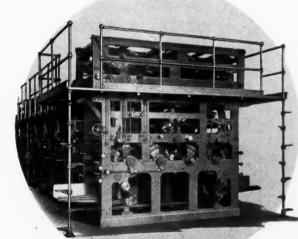
SAM'L BINGHAM'S SON MFG. CO.

Manufacturers of Printers' and Litho-Offset Rollers

(OTTRELL CONTRIBUTIONS to the World of Today—and Tomorrow



For many years the name COTTRELL has stood for the best in magazine and color printing. Today this name means more to more different kinds of printers than ever before, because in recent years Cottrell has added new types of presses to its well-known line. Three of these latest contributions to the graphic arts world of today—and tomorrow—are illustrated on this page . . . a typical Cottrell Five-Color Magazine Press, a Cottrell Six-Color Rotogravure Press, and the Cottrell Claybourn Two-Color Rotary. All of these units are demonstrating—in different fields—the profit-earning capacity which is characteristic of all Cottrell constructions.



Cottrell Claybourn Two-Color Rotary Press. Made in three sizes, for maximum sheets of 29½x28, 29½x45, and 36x48, respectively. Spray mechanism shown at left is extra equipment. The introduction of this machine brings rotary press speed and economy within the reach of the average printer.



Folder end of Cottrell Rotogravure Pres-This particular press prints two colors first side and four colors second side, at 15,000 cylinder revolutions an hour. It is used in the production of two leading national magazines.

Cottrell

B. COTTRELL & SONS CO., WESTERLY, R. I.

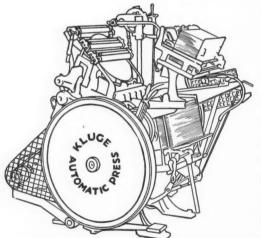
NEW YORK: 25 East 26th Street - CHICAGO: 332 South Michigan Avenue CLAYBOURN DIVISION: 3713 N. Humboldt Ave., MILWAUKEE, WIS. SMYTH-HORNE, Ltd., 1-3, Baldwins Pl., Gray's Inn Road, LONDON, E. C. 1

Don't Let Idle Presses



• Equip your plant with the only Automatic Jobber that has the RIGID IMPRESSION so necessary for the best printing . . . and remember it is RIGID IMPRESSION that makes the KLUGE AUTOMATIC PRESS the first, and only, platen capable of producing fine printing as well as "run of the mine" job work. The KLUGE AUTOMATIC PRESS works all the time while "Specialized" presses eat up profits in idleness.

The Busiest Press in any Pressroom!



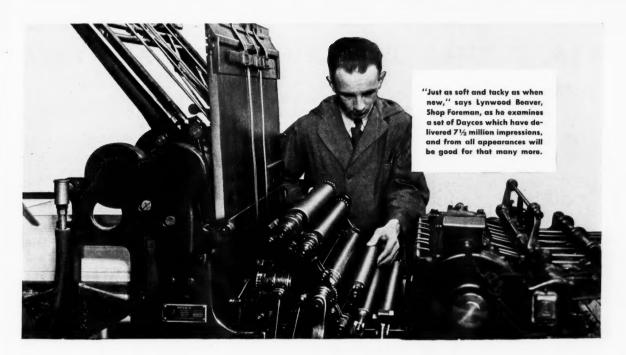
The KLUGE AUTOMATIC PRESS

• RIGID IMPRESSION makes the Kluge Automatic the most versatile press on the market. It cuts makeready time in half and the makeready stands up because it is not squeezed and punched on every impression. Equip your plant with the Kluge Automatic Press — the press that will make you profits all day, every day.

BRANDTJEN & KLUGE INC.

MANUFACTURERS · SAINT PAUL, MINNESOTA

BRANCHES IN BOSTON · NEW YORK · PHILADELPHIA · CHICAGO · ATLANTA · DETROIT ST. LOUIS · SAN FRANCISCO · DALLAS · LOS ANGELES · MINNEAPOLIS · CANADA: SEARS, LTD.



Like Old Man River-

OUR DAYCOS KEEP ROLLING ALONG

"Still going strong after 7½ million impressions," says Mr. W. W. Holes, The Holes Advertising Press, Inc., St. Cloud, Minn.

In St. Cloud, Minnesota, the Holes Advertising Press, Inc., keeps mighty busy producing first-class printing, syndicated advertising and special publications.

And, as Mr. W. W. Holes says, it would be fine if everything ran as smoothly as their durable Dayco Rollers. The picture on this page tells its own story of a set of Daycos that have delivered 7 ½ million impressions and haven't yet shown any signs of quitting. As a matter of fact, from all appearances they have just hit their stride and like "Old Man River," they keep on rolling along.

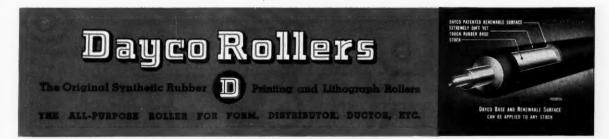
And note that these enduring Daycos, according to Mr. Holes, are just as soft and tacky as when new. Daycos are tough—their material is unaffected by the ingredients of inks and washes. They never lose their perfect affinity for ink—never get sticky or go dead—never vary with changing atmospheric conditions.

Ideally adapted for letterpress, offset and intaglio work, durable Daycos can also be applied to newspaper presses and special printing machines.

But why not find out for yourself how Daycos, the only genuine patented renewable surface type roller, can help you deliver top-quality production at lower cost? Just let a Dayco representative study your requirements and prescribe Dayco Rollers built specifically for your needs.

THE DAYTON RUBBER MFG. CO. DAYTON, OHIO

DAYTON, OHIO
The Originators and Pioneers of Synthetic
Rubber Printing and Lithographic Rollers



START THAT TECHNICAL LIBRARY NOW

Few men rely on their own resources for knowledge. "In all thy getting—get understanding" only applies when we seek the opinion and guidance of others. Only when we preserve an open mind—a questioning mind—do we arrive at the well-spring of growth. THE INLAND PRINTER offers its readers and their friends a reliable source of supply for technical books covering various phases of the graphic arts. These "best sellers" have been included in many a successful person's "technical library." Start yours now and "get understanding" of your own job and the job ahead!

Let These Masters of Your Job Show You The Way

Accounting

John Smith's Bookkeeping, by R. T. Porte. Points out the advantages and explains a practical bookkeeping and cost system. Size 5x7½ ______\$1.50

Advertising

Bookbinding

Bookbinding, by William F. Matthews. Covers all phases of the art. Illustrated. Size, 5x7½; 252 pages; cloth binding \$2.75

Color

Composition

Composition and Presswork, by Arthur J. Mansfield. A study-book for the printing novice. Illustrated. Size 634x934; 303 pages; cloth binding \$2.50

Estimatina

Everyday Arithmetic for Printers, by John E. Mansfield. An understandable explanation of what a printer should know and what to include in estimating. Elementary. Size 51/4x8; 112 pages...\$1.50

Franklin Printing Catalog, The. Recognized for two decades as the leading authority on printing statistics and costs. Monthly revisions. Purchase or lease price on application.

History

History of Printing in the U. S. A., by Douglas C. McMurtrie. A series of four volumes now being published of which Volume II is now available. Reliably authentic. Per Volume, \$6, singly; \$5 each if full set ordered.

Ink

Encyclopedia of Printing Inks, by Harry G. Kriegel. Covers entire field of printing and lithographic inks giving formulas and methods of mixing; secrets of color blending; harmony; water-color inks; cutting and using of rubber plates; survey and solution of common pressroom trouble. Size 5½x8½; 250 pages \$2.00

Save..at these Special Prices

These special values on this month's bargain counter offer an opportunity to obtain wanted books and systems at worthwhile savings. Place your order now!

MODERN TYPE DISPLAY

EARHART COLOR PLAN

A practical means of determining correct color combinations. Used by printers or anyone concerned with the exact and proper use of color. Complete with cards for 80 3-color combinations; masks and charts. Was \$7.50. Now.

ERRORS IN ENGLISH

Desk book of common slips in the use of proper English. Valuable for your proof-reader. New edition at a low price.

By FRANK H. VIZETELLY 25,000 WORDS SPELLED

Showing the correct spelling, division, and accenting of the most commonly used words.

By L. L. LESLIE & C. E. FUNK

E. LESLIE & C. E. FUNK

HOW TO ORDER

All prices quoted include postage charges for U. S. A. and Canada. Address your letter to THE INLAND PRINTER at the address shown below, specify your requirements and enclose certified check or money order for the total amount. Sorry, the nature of the business prevents permitting the ordering of technical books "on approval." All sales must be final.

Management

Printing for Profit, by Charles Francis. A recently deceased leader among American printers shares his revered knowledge of all management problems. A wealth of information in 404 pages, size 5%x9_\$3.00

Photoengraving

Commercial Engraving and Printing, by C. W. Hackleman. A profusely illustrated, highly authoritative book. Gives full information on all processes of engraving and its relation to printing. 1,500 reproductions. 838 pages; size 6x9. Was \$15; now \$7.50

Penrose Annual for 1936, by R. B. Fishenden, A review of the world's best in engraving and printing. Specimens that illustrate the highest attainment in graphic art. New processes explained and discussed. Size 8x11. 134 inches thick......\$4.00

Halftone-Screen Finder. A celluloid scale to instantly determine screen of halftones 60 to 175 lines per inch. 2 for \$1....each, \$.65

Presswork

Practical Hints on Presswork, by Eugene St. John. A valuable, pocket-size book with worthwhile sugestions applying to all cylinder and platen presses. 201 pages, size 4\frac{1}{3}x7; flexible binding_____\$3.00

Typography

Art and Practice of Printing, The, by William Atkins. Five volumes comprising all departments of the printing art, Composition, Letterpress, Lithography, Photoengraving, Bookbinding and Ruing. 1,426 pages in all, 571 illustrations. Single volume \$1.50. Five in set._______\$7.50

The Art of Spacing, by Samuel A. Bartels. A treatise on the proper distribution of white space. 110 pages, with specimens, size 5½ x7¾\$1.75

Linotype and Intertype Speed Book, by H. J. Pickert \$1.00

Mechanism of the Linotype, The, by John S. Thompson. 230 pages; illustrated; size $4\frac{1}{2}$ x \$2.50

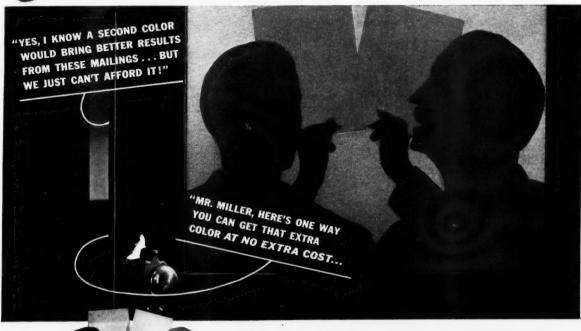
Using Type Correctly, by Kurt H. Volk. Finer typography—more economically attained is the purpose of the author. All essentials of technique for that "professional appearance" in advertising type arrangement. Includes a complete and fast copyfitting system with display of 31 most feasible type faces—\$1.50

THE INLAND PRINTER

205 WEST WACKER DRIVE

CHICAGO, ILLINCIS

Sistem In the making





"... let's print the pieces on Hammermill Opaque. It's the new paper for to-be-mailed jobs. Opaque? Sure, but it's also *light in weight*, so your mailing costs are cut to the bone. That saving will help you get the extra color without upping the overall cost ... Okay, Mr. Miller, I'll pull a few proofs on Hammermill Opaque and show you."

HOW TO BOOST SHOP PROFITS WITH HAMMERMILL OPAQUE!

SHOW YOUR CUSTOMERS how to get more for their money with Hammermill Opaque. Give them better printing . . . better artwork . . . an extra color—at no extra cost. And ring up a bigger profit for yourself from the additional work that runs over your equipment.

YOU CAN DEPEND on Hammermill Opaque for fast, trouble-free shop performance. It prints sharp and clean by letterpress or offset. Its brilliant white gives a lift and sparkle to halftone and color work. And whether the job calls for line work, halftones or solids, you get the greatest possible freedom from "show through."

SEE FOR YOURSELF that Hammermill Opaque is whiter, brighter, more opaque. See for yourself how well it prints. Mail coupon for demonstration sheet and handy sample book with full stock information.

For extra profit, print these jobs on Hammermill Opaque

- 1. Envelope Enclosures
- 2. Self Mailers
- 3. Accordion Folders
- 4. Small Booklets
- 5. Legal Forms
 - 6. Illustrated Letters
 - 7. Package Inserts
 - 7 8. Labels
 - 9. Time Tables
 - 10. Maps

And scores of other similar jobs.

🛮 If you plan to drive to New York to the World's Fair, take beautiful Route 5 through Erie and visit Hammermill. We'll be glad to show you how Hammermill Papers are made.

HAMMERMILL
OPAQUE

Name

Position.

(Please attach to your business letterhead) IP-MAY

(Please attach to your business letterhead) IP-MAY

In the Service Entrance

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the found an EXTRA PROFIT

"Will you go right in, please? Mr. Ryder's expecting you."

Perhaps he strutted just a little as he passed the line of waiting salesmen. After all, he was a salesman, too. Hadn't he sold a good printing job to Ryder, and wasn't he here today—on the inside—with the proofs?

* * * * *

"On the inside" is a golden opportunity to sell something more. The customer unbends. He considers your service worth something. And on the basis of service you can often pick up business that will keep the presses running.

Take the matter of envelopes. Here's a single year's requirements as reported to us by a large national advertiser. Out of twenty-one envelopes of all types and sizes, amounting to 707,323, fourteen were used in quantities of less than 20,000 each.

This is *printer* business. The envelopes are all easily duplicated in your U. S. E. Envelope Specifier, and can usually be run off at odd times when figured as a group.

How to get these orders and how to get an Extra Profit is explained in the U. S. E. "Extra Profits" Plan, a complete portfolio which you can obtain free from your paper merchant or for the handy coupon below. Ask about it now. Let's help you get your share of this Extra Profit business.

United States Envelope Company General Offices Springfield, Mass.

12 MANUFACTURING DIVISIONS.... 5 SALES-SERVICE OFFICES Let's Start Something

A New Talking Slide Film Now Available—Free

A dramatic story of envelope selling at a profit. It shows how printers can go after this business and make money against price competition. Ideal for sales groups, Typothetae meetings, Craftsmen's Clubs.

Arrangements for obtaining this film from the United States Envelope Company can be made through your paper merchant.

> This slip identifies and guarantees U.S.E. Envelopes. It safeguards you and your customers.



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125,000		T. T. T.
10,500 1	25,0	63
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It's FREE use this Coupon now.

U. S. ENVELOPE CO., Dept. I 4 21 Cypress St., Springfield, Mass Please send me the "Extra Profits" Plan as advertised—free.

Firm Name_

Addres

.
My Paper Merchant or Envelope Supplier is

(This offer is limited to the United States)



like to think of them as indications that we do better work! But you are the one to decide about that. Why not find out - on that next job? The telephone number is Superior 7070. Day and night service.

SUPERIOR ENGRAVING COMPANY 215 WEST SUPERIOR STREET CHICAGO ILLINOIS

ENGRAVING . ART • PHOTOGRAPHY • PHOTO-RETOUCHING



YOUR SELECTIONS
"ON FORM" YOU'RE
BOUND TO PICK

WARD BOWS

"THE NATION'S BUSINESS PAPER"

Envelopes to Match

You'll like Howard Mimeograph and Howard Ledger, too.

THE HOWARD PAPER COMPANY, URBANA, OHIO

Send me Howard Bond Portfolio Howard Ledger Portfoli

| Howard Mimeograph Portfolio

Firm ____

Address City State Please attach to your business stationery IP-5-39

"THE WORLD'S WHITEST BOND PAPER"

Pressworthy... No printing paper is better than its press performance. This fact was the number one consideration in making the long list of improvements that have produced Masterline Papers. You will find that the many ragcontent Bonds, Ledgers and Onion Skins that make up Masterline Papers not only look better and sell betterbut print better too! Ask your Masterline salesman, or write! INE PAPERS FOR BUSINESS Rag content Bonds edgers and Onion Skins designed for American Industry GENERAL OFFICE . RPPLETON GENERAL OFFICE . NOFLES Service Offices in





ELIMINATE: OFFSETTING ... SLIP-SHEETING ... RACKING ... INK-DOCTORING ... LOST RUNNING TIME



YOUR LETTERHEAD

is your business hallmark

Behind the Gorham name, a proud, old tradition. You see it and feel it in every fine piece of Sterling wrought by America's leading silversmiths. You find that same insistence upon quality expressed in the Gorham Company's choice of Strathmore paper for their consumer correspondence.

Your letterhead is a hallmark of your business. A symbol of your standards. Yet, when you write a letter on STRATHMORE BOND it costs less than 1% more than the same letter written on the cheapest paper you might buy. And on STRATHMORE PARCHMENT, as fine a paper as can be made, it costs only 2.9% more. Such plus value, for so little cost difference is sound business economy.

THE STRATHMORE BUSINESS PERSONALITY CHECK LIST shows all the ways in which a business is seen and judged by its public, gives all the appearance factors important to your business. Write on your business letterhead for this check list. Dept.I.P.3, STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASSACHUSETTS

STRATHMORE OF FINE PAPERS

STANDARDIZE ON STRATHMORE BOND

There's double value in STRATHMORE BOND... a quality paper at a moderate cost. That's extra value when you buy.

And Strathmore reputation and quality make for quick sales of really fine letterheads. That's extravalue when you sell!

STRATHMORE BOND is easier to sell because of advertisements like this... advertisements that tell why a fine letterhead is true economy...feature leading business firms that use STRATHMORE BOND.

This series appears in: **FORTUNE** TIME **BUSINESS WEEK** NEWSWEEK **ADVERTISING & SELLING** PRINTERS' INK MONTHLY SALES MANAGEMENT

TIDE

MAKERS

Please Mention The INLAND PRINTER When Writing to Advertisers



PRECISION PHOTO COMPOSING MACHINES



AUTOMATIC SUCTION PILE FEEDERS (attached to Coating Machine)



AUTOMATIC PILE LIFTS (attached to Dusting Machine)



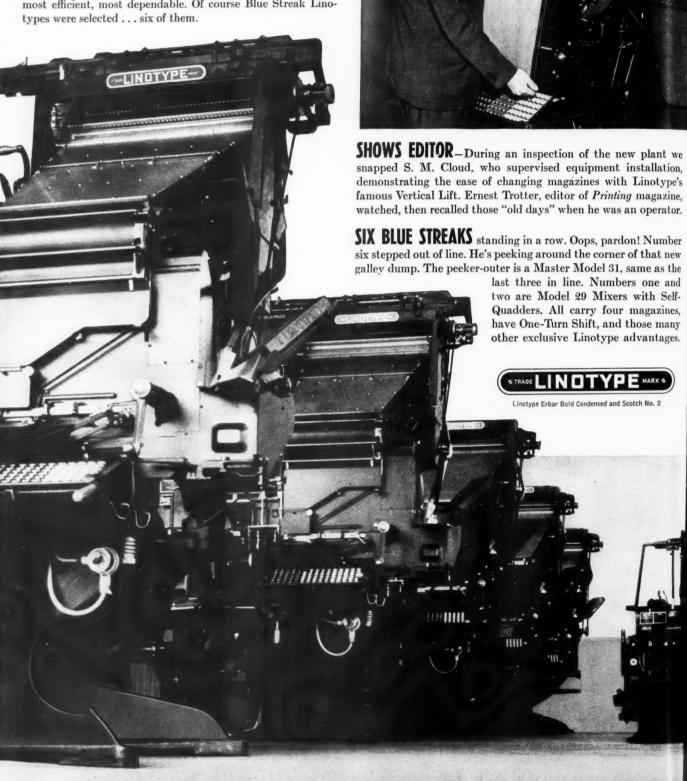
MULTI-COLOR COLLAPSIBLE TUBE PRINTING MACHINES



MACHINES



every piece of equipment is brand-new . . . where every operation is handled with the most modern machinery yet created. Seldom do they see such plant of any size because most shops start small, grow gradually, and early equipment may become obsolescent while new units are being added. Exception is new O'Brien Suburban Press at Norwalk, Connecticut. A model of printing efficiency, it covers over 30,000 sq. ft. of floor space. Every item of equipment had to prove itself the most modern, most efficient, most dependable. Of course Blue Streak Linotypes were selected . . . six of them.



unusual effect is seen overleaf, where a negative of one of a set of color plates is used as illustration. Originally this appeared as an advertisement of Carter Company, Detroit, on the inside front cover of The Adcrafter, publication of the Adcraft Club of Detroit. Carter, having made the plates for the front cover, took this ingenious method of "backing up" its handiwork. The illustration is by George Rapp, LaDriere Studios, Incorporated.

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For May, 1939 · Volume 103, Number 2 Established 1883. J. L. Frazier, Editor

YOU CAN'T STOP PRICE CUTTING!

But that doesn't mean you can't beat the price cutter! Price inducements fall down after a certain point, and

the wise salesman will work himself into a strategic position beyond this hurdle. • By FORREST RUNDELL

PRICE CUTTING is as old as merchandising itself. There is more of it in depression times than in times of prosperity, but it appears whenever there is an over-supply of goods or services. Price cutting is something we cannot stop.

Economists tell us that even before the days of Columbus the craft guilds were struggling with the price-cutting problem. The guild held the exclusive right for its members to sell their products in the area under its control. It could take away a man's membership; it could deny him the right to ply his trade; it could even have him excommunicated by the Church. But, with all this power, it could not stop price cutting.

Price cutting is the refuge of the inferior workman. It is human nature to buy the best we can get for our money. We will buy inferior merchandise—but only at a price low enough to make it a bargain. The workman or plant making an inferior product must cut prices or go out of business. We cannot deny a man his right to earn an honest living; therefore we must face continued price cutting.

What can the individual salesman do about it? What is the next move when the buyer says, "Sorry, but I have a better price than yours?" First: don't accept the buyer's word as final until you have put up a fight for the order. Second: don't waste time on the account if you find that the price situation there is really hopeless. Find out the real situation and use your ingenuity. Here are eleven ideas which

have helped others. You may obtain a useful suggestion or two from them.

1. Find out whether or not the buyer really has a better price. Often a buyer will tell a salesman his price is too high simply because he wants to get rid of him without an argument. This technique was demonstrated by an amusing incident in the paper field some years ago. A big catalog was up for bids, with several carloads of paper to be bought by the customer. Sixteen different paper merchants submitted prices and samples. In due time, the offer of one merchant was accepted and the others thanked for their trouble. In each case it was explained to the unsuccessful bidder that his price was too high.

A few days later the purchasing agent was lunching with the salesman who got the order. Over the cigars he grew confidential. "There were only three papers which interested us at all. The rest were out from the start. The price was lower than yours in every case, but we did not want the paper. We told each of the other salesmen that his price was too high because he had no answer to that and it was the easiest way to get rid of him."

When the buyer says, "Your price is too high," he may really mean he would rather buy of someone else for a reason that may have nothing to do with price.

2. Find out whether or not the buyer is simply trying to get you to lower your price. Some buyers talk about lower prices from other printers in an effort to get you to come down. It is

the business of purchasing agents to drive the best possible bargain for their employers. Some of them get a little careless with the truth in their efforts to get a low price. It takes nerve to stand up under this sort of pressure, but it saves profits and commissions.

Other buyers have a habit of asking "Are you sure this is the best you can do?" They may have no other price and no intention of getting one. But they would like to scare you into taking off a few dollars.

3. Make sure you and your competitor are quoting on identical specifications. Almost all specifications leave loopholes for more than one interpretation. Particularly is this true when they are drawn up by an inexperienced buyer. Sometimes specifications are changed after one or two printers have put in prices. The buyer may make a change which reduces the cost—and then forget to tell the first bidders about it. Don't let go until you are sure your competitor has agreed to furnish everything which is included in your bid.

4. Watch out for trick bids. The writer recently ran into a competitive bid which was \$3.90 less than the cost of the paper alone. Fortunately, the paper-merchant's label had been left on the samples submitted. This label showed the customer clearly that cost of the paper was more than the other printer asked for the complete job. The competitive bid went into the wastebasket forthwith. It pays to look for something wrong when you run into an unusually low bid.

5. Cultivate a closer friendship with your customer. The buyer who likes you so well that he wants to give you an order smooths your path. He sees to it that you have every opportunity to put in your best price. He gives you an occasional order without competitive bids. He does not try to beat your price down. And above all he sees that any creative ideas you bring in get full consideration. Cultivate the friendship of your customers. It pays.

6. Make yourself indispensable to your customer. Not all customers have time to prepare and supervise all the printing they need. Many of them have no one in the organization with the necessary training and skill to plan their printing well. A saleman who can do this work for them and who can be trusted to look after the customer's interests meticulously is a real find. The customer grows to depending on the salesman to such an extent that it is almost impossible for another to break in. The salesman who has such an account has little to fear from price cutting in his territory.

7. Analyze your customer's needs. The printing salesman is proud of his work and of the ability of his shop to produce a fine job. In his zeal he sometimes plans a job too costly to serve the customer's best interests. He forgets that an increase in the cost of a printed job does not of itself bring an increased return to the customer. By submitting a costly proposition he sometimes loses an order to a competitor who gages the customer's interests better and sells a lower-priced job.

For example, a small manufacturer listened to an enthusiastic printer who sold him 15,000 three-color blotters with self-contained business-reply cards. The manufacturer got just five inquiries from the mailing-a total flop. Then along came a free-lance advertising man with a modest plan. He suggested sending a trial mailing of one hundred letters, multigraphed and filled in but without any printing. The manufacturer sent those out and got so many orders that he paid the cost of the mailing, the advertising man's fee, and the postage, and had \$30 left over -all out of the profits of the mailing.

Take pains to fit your printing to your customer's needs.

8. Sell brains and craftsmanship. It is axiomatic that prize-winning printing is not sold at cut prices. The salesman who can create good selling ideas and put them on paper has no competition from the price cutter.



WARNING!

Price-cutter at work!

The insidious price-cutter can drive you to distraction if you let him. But the author of the accompanying article says: "Find out the real situation and use your ingenuity."

1. Find out whether or not the buyer really has a better price to offer.

2. Find out whether or not he is simply trying to get you to lower your price.

3. Make sure you and your competitor are quoting on identical specifications.

4. Watch out for trick bids.

5. Cultivate a closer friendship with your customer.

Make yourself indispensable to your customer.

7. Analyze your customer's various needs.

8. Sell brains and craftsmanship together.

9. Be a good loser.

10. Do not bid against the lower-grade competition.

11. Do not compete with firms that are better equipped than you.

12. Join in a campaign to sell the printing industry to buyers of printing.

9. Be a good loser. The moment you lose an order on price, start making your plans to get the next one. Take your loss with a smile and stick close to the account. If the printer who took the order away from you can make money at his cut price, he probably cannot turn out as good a job as the customer gets from you. If he does not, your chances of landing the next job are improved. On the other hand, if your competitor turns out a good job,

he is probably doing it at a loss. If you stick close to the account, he will have to cut his prices again every time he wants a job, and he will soon tire of that kind of business.

A lot of salesmen have cemented their relations with an account by the way they handled a loss due to cut prices at an earlier date.

And now for two things to avoid. 10. Do not bid against lower-grade competition. Some salesmen (and owners too) do not realize that there are at least four different price levels at which four different grades of printers can operate at a profit. This was graphically illustrated at a series of meetings held by the Associated Printing Salesmen in New York City three years ago. In order to sound out the price situation, "Estimating Bees' were held at each meeting. A sample of a recently printed job was given each salesman and he was asked to indicate on an unsigned paper the price at which he would be willing to sell the job. The slips were then tabulated on a blackboard where all could see.

The variation was startling. At every session, the top price was at least twice the lowest. More significant were the three groups into which the majority of the prices fell. These groups appeared each evening and bore about the same relation to each other. For example, on one estimate the prices in the top group fell around the figure of \$180, varying seven or eight dollars either way. The next group centered about \$150; lowest was about \$120.

These proportions were found to be maintained roughly on every job submitted for estimate; the top group being about 50 per cent higher than the lowest group. Counting extreme high and low figures, there was always one figure more than double the low man. At least fifty salesmen took part in each of these tests.

Now these estimates represented the regular prices at which the shops sold their work—prices at which they made a reasonable profit. It can be seen that to a salesman from a house represented in the top group, any price put in by one from the bottom group would look like price cutting. Yet the second salesman would be quoting a thoroughly honest price. His work would not be as good as that of the salesman with the higher price, but he would not be cutting prices.

There is a still-lower-priced group which was not represented in the "Estimating Bees" of the Associated

THE INLAND PRINTER for May, 1939

Printing Salesmen. It is composed of small trade printers and other small shops not members of the United Typothetae of America. Many of the shops in this group are family affairs that do not pay the regular scale of wages. They do not make much profit but they do work cheap.

A salesman saves himself time and trouble if he finds out the nature of his competition before estimating. If he is up against a printer who sells in a lower price bracket than his, he needs to concentrate on selling a better job. Otherwise he will do better to spend his time with other prospects.

11. Do not compete with firms better equipped than you. Many printers are specialists. They may be equipped with special machinery for label work. Or they may have two-color presses which give them an edge on any run which fits their equipment. The general printer is wasting his time when he tries to compete on jobs which are made to order for his competitor's special machinery.

And finally, here is a suggestion for the owners rather than for the salesmen of printing:

12. Join in a campaign to sell the printing industry to buyers.

Said a man on the editorial staff of one of our largest advertising magazines, "The printing industry thinks the public knows all about it. That belief costs the printing industry a lot of orders. Competitors of the industry come along, tell their story to the public, and walk off with orders the printers could have had."

The printing industry is probably the largest industry in the country which makes no organized attempt to sell itself to the public. Yet the machinery for such a drive is available. Live local associations dot the country. They bring their members the latest information on technical, accounting, management, and legal matters. They offer educational and sales helps. But there is no drive to build up business by selling the industry to the public. There is no drive because there is no demand for it by the United Typothetae of America members, or by others who are equally as concerned with the progress of the graphic arts. Yet nothing but a larger volume of orders will reduce the pressure of price cutting as it exists.

It is the boast of the printing industry that its product sells goods. If it will sell merchandise for others, it will sell printing for us. Why not try it?

The Typographic Scoreboard

Subject: Vogue

Issues of March 1 and 15, and of April 1 168 page and two-page advertisements

Type Faces Employed faces appendent character advertise: Bodoni 51 Book (T) 36; Regular (M) 12; Bold (M) 3. Bold (M) 3. Thus, if considere would be considered would be considered and the colspan="2">Too, 22 Regular, 2; Bold, 10. Bernhard Roman (M) 7 Light-face, 5; Bold, 2. Weight Futura (M) 7 Weiss Roman (T) 4 Cooken Old Style (T) 4 Ads set in the color of th

Regular, 2; Bold, 10.
Bernhard Roman (M)
Light-face, 5; Bold, 2.
Futura (M)
Weiss Roman (T)
Caslon Old Style (T)
Corvinus (M)
Elizabeth (T)
Kabel Light (M)
Nicolas Cochin (M)
Cloister (T)
French Old Style (T)
Scotch Roman (T)
Old Style, 1; Bold, 1.
Cochin Bold Italic (M)
Baskerville (T)
Bookman (T)

Affecting the score, of course, is the fact that the display of 28 advertisements credited above to traditional type

faces appeared in faces of modernistic character. On the other hand, only 1 advertisement credited to modernistic type was topped by traditional display. Thus, if display rather than text were considered in the analysis, the score would be: Traditional, 66; Modern, 80. Too, 22 advertisements were entirely hand lettered, and 17 of these were of modern character.

Weight of Type

	-											
Ads	set	in	bole	d-face								53
Ads	set	in	ligh	t-face								88
Ads	set	in	med	lium-f	a	ce						5

Style of Layout

Conventional 9	16
Moderately Modern 5	52
Pronouncedly Modern	00

Illustrations

Conventional	68
Moderately Modern	78
Pronouncedly Modern	20
(No illustrations appeared in two	
of the advertisements.)	

General Effect

(All-inclusive)

(All-inclusive)						
Conventional						45
Moderately Modern					 	97
Pronouncedly Modern					 	26



Scorekeeper considers these the best modern and conventional page advertisements in the three issues of Vogue that were considered in this month's typographic analysis. It is understood, of course, that only typography, layout, and art are here involved

* Editorial

Men Over Forty

A LONG TIME AGO someone observing the trends of the times observed, "Young men for action; old men for counsel." Naturally, such a sentiment could not long go unchallenged. Someone was bound to ask, "When is a man old?" And so that question has been asked and re-asked down the centuries in the face of countless examples of men over fifty, sixty, seventy, and eighty achieving their climactic work and by it electrifying the world. Even today, such examples are all about us.

In comparatively recent years, however, commerce and industry have taken it upon themselves to lower the age from fifty to forty and have announced policies of not taking on new men over two-score years in age, regardless of their proven experience and ability. That management arbitrarily should take such a stand in itself shows poor judgment; that management itself should lose prestige and be the cause of heavy financial losses by reason of such a policy is not to be wondered at. Even in the printing business there have been glaring examples in which the younger crowd utterly failed to make a "go" of the business during the trying times of depression and the old heads who had been laid on the shelf had to be called back to straighten out the mess resulting from the inexperience and poor judgment of the younger executives.

In at least two cities, Boston and Chicago, men over forty have organized clubs to help place their members in positions where experience and ability are needed. "As to the proven superiority of experienced men over forty for executive work there is no question," says the prospectus of the Chicago club. "Proven reliability, seasoned judgment, knowledge of human nature, cost consciousness, appreciation of opportunities—these are a few of the characteristics of real executives that are rarely found in younger men. The young man certainly has his place, but, to quote Henry Ford, 'Take all the experience and judgment of men over fifty out of the world and there would not be enough left to run it.'" It seems logical to us.

Ever-engaging Subject of Layout

In AN imaginary interview with Rip Van Winkle, who dropped into a modern composing room recently, Herbert Jones in the Caxton Magazine suggested to that sleepy old codger that "a layout is a device for obtaining a look in advance at a piece of printing without actually performing any of the technical operations eventually required—one copy of a job 'to try before you buy.'"

"Layout today," says Barney Abrams in Advertising Age, "is streamlined—a composition of units dedicated to the style of today and tomorrow. Translated, this means a composition so related as to tell a story—intelligently, dramatically. No one unit is without its importance."

Yet along comes Gridley Adams of New York City and says: "The limit of art will never make an advertisement pull if the message is not corkscrewy enough to get the readers to go down into their jeans for the coin. A real advertising message, text alone, opposite the most colorful combination, will bring home the prize bacon. I've seen it done. It's entirely possible."

Mr. Adams, however, neglects to mention what the layout man and the typographer may have had to do with that "text alone" to make it register with the public purse. He surely must have forgotten that the real spiritual message of an inspiring work of sculpture, for example, is first modeled in the clay-the "layout" for the later finished work. The molders of bronze or the hewers of marble or the "movers of type" next turn that "layout" into the permanent message, whether it be in bronze, marble, or on paper. It may be expressed in a simple shaft or column, or it may be expressed in the agonies of the Laocoon, or it may be a print of the twenty-third Psalm. But imagine how distorted it would be were it created first-hand in its permanent form, in a "free-handed" manner with no preliminary thought, and not first conceived and shaped and graved by master hands to make its message inspiringly obvious.

Stop Anti-Advertising Crackpots

THESE early spring months are always open season for dumping on Congress and State Legislatures a deluge of bills affecting advertising in one way or another. Running at large all too freely is a group of half-baked economists and philosophers who are obsessed with the idea that advertising adds cost to a commodity and therefore increases its price to the ultimate consumer. For that reason advertising, they argue, is an evil, a parasite, an unnecessary burden put upon the consumer, and it ought to be crucified at every turn. Bills are introduced to restrict, to license, to tax, and in various other ways to hamstring advertising in all its forms.

Intelligent readers know on what false premises these measures are based. Instead of advertising being an extra burden reflected in selling prices, it is only another form of selling effort, operating independently or in conjunction with personal salesmen, to increase demand and thereby increase production with its consequent result of lowering selling prices. Wherever advertising is not done, demand remains restricted to the narrow limits set by personal effort. Prices remain high because of production costs, and production costs remain high because of the limited volume. Unnumbered persons are denied the benefits or blessings of the goods—those who might be employed in making; those who might enjoy consumption. If Government, by act of Congress and Legislature, be allowed to hamper advertising, then Government is given the role to dictate to producers how much and what kind of effort

they may make to sell their goods, to make available to mankind the products of the soil and the factory, in the abundance of which humanity attains its highest temporal

blessings and satisfactions.

An organized campaign by the Advertising Federation of America to counteract propaganda against advertising is growing in intensity as the local advertising clubs, printers' associations, and Printing House Craftsmen's clubs take up the cudgels of the A.F.A. and wield them effectively in their local communities. Nothing can be easier to combat than the silly arguments of the propagandizing anti-advertising crackpots, who in their very propaganda are themselves employing a form of advertising, and who are always trying to tear down real benefits to humanity, and are never setting up anything of a constructive nature as a substitute. Printers and printers' organizations should never lose an opportunity to tell the people the real nature of advertising—what it has done and is doing to create demand for goods, to induce volume production, to lower prices.

Owners of Our Industries

BECAUSE overwhelming numbers of American printing establishments are comparatively small and "closely held" by individuals, partnerships, or small groups of shareholders, it may be a bit off-side to comment on a large stockholders group of a more or less kindred industry. But the occasion which might justify such comment is so refreshingly full of ideas which can be employed by printers creating business for themselves that our indulgence may be overlooked.

Acting on the suggestion which found favor in many places, namely that corporations ought to go to their employes and their stockholders and their customers more and more and tell them the human-interest facts about themselves, the Container Corporation of America has just compiled the results of a recent survey answered by 3,857 of its 8,000 stockholders. The information has been passed out to its stockholders and employes in a booklet accom-

panying the corporation's annual report.

Truly democratic, the ownership "is not controlled by any individual or financial institution—the three largest shareholders controlling less than 4 per cent of the stock outstanding. Thirty per cent of the stock is held by persons who own one to one hundred shares."

The composite picture of a stockholder in the corporation shows him to be forty-eight years old, married, with children, owning his own home, and driving a Ford or Buick. He was graduated from high school but did not attend college. He spends his spare time fishing or gardening, but is regularly employed on a salary or allowance, either as an actor, aviator, carpenter, dentist, fireman, housemaid, musician, policeman, stewardess, bartender, beautician, butler, entomologist, interior decorator, meter reader, missionary, model, physicist, porter, proprietor of rooming house, telegraph operator, or zoologist.

The group is a splendid cross-section of "middle-class" America. It is typical of the stockholders of many another corporation. It answers the question, "Who owns the industries of America?" It demonstrates that the capitalists of America are also the workers of America. Corporation customers of printers should be sold on the idea of telling about themselves, their stockholders, and their workers.

Engineering in Printing

ONSIDERABLE is the evidence that the graphic and advertising arts now "stop, look, and listen" for the oncoming of more engineering in the production of printing and advertising. M. E. Powers, printing engineer of Chicago, in The Inland Printer arouses printers and users of printing by revelations of the wastes in paper caused by bleed pages. He admonishes them to do better planning of all printing in advance. Frank Knox, consulting engineer of New York City, regales the readers of Business Week with a plan for printing control which "seeks to plan every print job, whether it be a small label, a lithographed window display card, a blotter, a folder, a letterhead, a brochure, or a house-organ, from the very beginning so that it can be cut economically from standard paper, properly imposed, printed, and bound efficiently in quantities large or small.'

Production of printing is highly technical and intricate. It is chockfull of details to which the fullest attention constantly must be given. When, on a single page of perhaps two thousand characters, the omission or transposition of a single letter creates an error, the necessity for the closest scrutiny and utmost care becomes the responsibility of the highest type of craftsmanship. Because of the moisture from the air absorbed by paper over night, register of a color today with one printed yesterday may be an impossibility. Static electricity which appears in unexpected places and at unexpected times baffles the intrigues of tinsel, gas jets, and a score of other devices, until pressmen are driven to their wits' end.

Many of these technical intricacies have come with improvement and complication of machines and methods, with increased speeds, with multiplication of colors, and with all the scores of other characteristics of modern printing that were unknown a half century ago. These changes were brought about by inventors with scientific minds and by engineers with technical knowledge and skill. Modern machines and methods are successful because they are integrated on scientific principles and along engineering lines. Men who use them also have to have at least a modicum of such knowledge. They must know, and at all times realize, that for every effect there is somewhere a certain cause, and if that effect is not the right one, to change it to the right one there must be a certain change in the cause. To make the change is an application of good engineering.

And so every day our craftsmen are employing more and more engineering principles in their production work. Every day engineers, whose business it is to build better machines and test new methods, are finding wrong ways in which things are done—errors due to maladjustments, wastes due to hasty planning, and so on. Every day these engineering-minded craftsmen and these scientific-minded engineers are making improvements here and there along the way—and thus the architecture and production of the printed piece gradually moves forward to greater heights, due to be ter planning, to more serious application of science, and to consist at introduction of the best engineering.

ARE NEW MILL SIZES NEEDED?

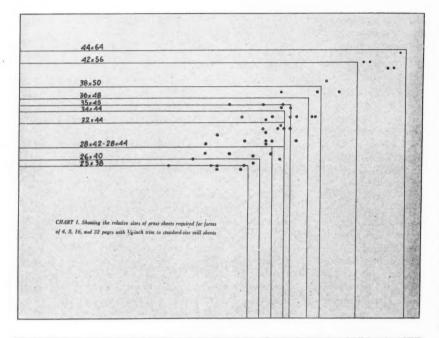
Do bleed-page requirements make new mill-sheet sizes desirable? To determine how well average-size press sheets will cut from standard-size mill sheets, study the charts shown herewith • By EDWARD T. MILLER

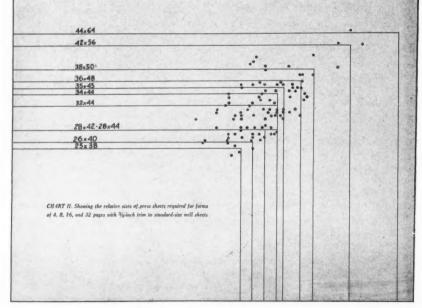
PRODUCTION of advertising, periodicals, and other printed matter has been complicated by the introduction of bleed pages. That complacent and moreor-less economic relationship, which had grown up under what the industry was pleased to call "standardization," be-

tween the dimensional proportions of the press sheet and the mill sheet has been greatly disturbed by the need for larger margins to accommodate bleed illustrations. These larger margins have changed the ratio of page-width to page-length of the untrimmed page, especially when forms are laid out in multiples of these pages. The larger margins are needed to accommodate additional allowances for gripper edges, and for cross-bars against which illustrations extending out into the margins must be locked to secure register.

All this calls for a press sheet which comes well within the limits of some one of the standard mill sizes, or just without, but enough outside to make it necessary to cut the press sheet from the next standard size with considerable waste. These wastes in cutting and trimming; the dislocated relationship, in other ways harmonious, between press sheet and mill sheet; and the testimony of paper manufacturers and merchants to the effect that irregular sheets are rapidly supplanting the standard sizes-all these points have been brought out in previous articles and interviews in these pages during recent months.

On the principle that to change an effect, the cause must first be changed, it might be advocated that printers and their customers who insist on bleeding pages ought to agree to cut down (or enlarge as the case may require) the ultimate trimmed page so that it and its multiples would cut out of a standard mill sheet with not more than the unavoidable waste of trim. From a mechanical standpoint, such might be an easy solution. But what would happen if printers attempted to advocate any such revolution in ultimate trimmed sizes? It was difficult enough a score of years ago, before the bleed page was scarcely thought of, to get the customer to stay within the so-called standard dimensions. Artists, typographers, layout men-all had their own conceptions of what constituted the artistic in proportion or dimensions. Furthermore, sizes established in those days became traditional. They are not easily





dispelled. They are monumentally established in the minds and hearts of millions.

No, that might be the egg all right, but in this case the hen has been here first and for a long time. It is too difficult to regiment the millions of users of printing to the arbitrary sizes most economically allowable from our present mill-standard sheets. So, the question arises: Shall the industry turn to the mills for relief?

The interviews with the paper manufacturers and merchants published last month clearly pointed out that these men have not been unmindful of the situation which has arisen by reason of the introduction of the bleed page. It received its due measure of consideration when the millsheet sizes of coated, uncoated, and offset papers were reviewed and revised last November. And, naturally, these same manufacturers and merchants may be expected to pause long enough to determine, if possible, whether the bleed page is really only a fad or whether it has come as a permanent guest into the household of the graphic arts.

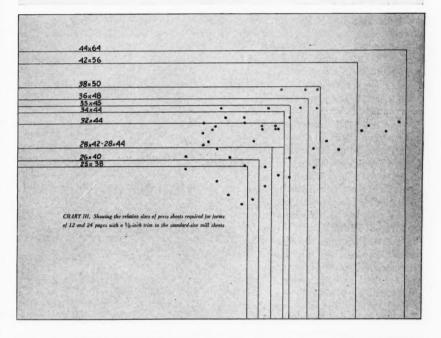
Meanwhile, we have the guestion before us: "Are the new mill-standard sizes the answer to the problem of bleed pages?" Or to put it another way: "Do bleed pages make new mill sizes desirable?" In presenting this matter to its readers. THE INLAND PRINTER merely takes an inquiring position. There is present a disturbing situation, undoubtedly created by the dominance of the bleed page. It is causing waste and its consequent of increased costs. In that manner, it may be influencing adversely or otherwise the volume of printing purchased in the country. The printer and his customer ought to know the truth about it. The supply interests are equally involved in the matter.

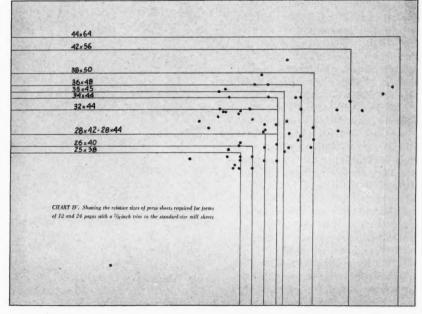
As a further contribution to the entire subject, and affording a possible answer to the questions propounded above, we offer this month a graphic presentation of the relation of presssheet sizes to mill standard-sheet sizes, prepared by M. E. Powers, Chicago printing engineer. Each • The case against the bleed page is made. The verdict is guilty on three counts:

(1) The bleed page causes waste in cutting and trimming; (2) it has deranged the economic relationship between the dimensional proportions of press sheets and standard mill sheets; (3) it has forced printers to resort to irregular sizes of paper which must be made "special" at the mills.

During the last three months, The Inland Printer has discussed the above phases of the subject in a series of interviews. This month, from a set of charts especially prepared by M. E. Powers, Chicago printing engineer, the reader himself can determine in his own mind whether or not the recently revised standard sizes of mill sheets answer the problems arising from use of bleed pages.

Dots on the charts herewith indicate where the corners of press sheets would fall in relation to standard-size mill sheets. Significance of charts shown below and opposite is explained in accompanying article.





of the four charts will be readily understandable if the reader will imagine that the ten standard sheets of paper in each chart are laid down on a large table, the largest sheet first, next the next-largest superimposed on the first, and so on—all with the bottom margins and their left margins flush or exactly coinciding.

If we desire to know how well a press sheet will cut from a standard-size mill sheet, we first carefully calculate the dimensions of such a press sheet and then plot them on the chart by laying down the bottom and left margins to coincide with the bottom and left margins of the standard-size sheet. Then we mark on the chart a dot at the point where the upper-right corner of the press sheet would come. Each such dot on each chart shows such a corner of a press sheet.

On Chart I, the press sheets have been plotted for forms of 4, 8, 16, and 32 pages with trim allowances of 1/8inch on three sides. On Chart II, there are press sheets for forms also of 4, 8, 16, and 32 pages, but with trim allowances of 3/8-inch on three sides, the trim allowance generally regarded as minimum for bleed pages. Charts III and IV present the same information for forms of 12 and 24 pages. In all of the charts, the press sheet has been based upon page sizes which have been advocated by leading paper companies and accepted as being properly proportioned for pleasing appearance. It is obvious that these sizes are those generally employed by printers.

In explaining the use of the charts, Mr. Powers says: "If a dot representing the corner of a press sheet were to appear at the intersection or corner of the mill-sheet lines, it would indicate that the press sheet is a multiple of the mill sheet and that the waste following the use of that size of paper stock would be only the unavoidable minimum. On the other hand, a dot either below a horizontal line or to the left of a perpendicular line indicates there will be a waste of paper, either along the side of the stock sheet or across the end, the amount being indicated by the distance the dot is below or to the left of the nearest mill size.

"The most efficient mill sizes are those which provide the most economical cutting for the majority of the dots plotted. Each dot represents a press sheet for the printing of multiples of trimmed pages of a size accepted by typographers and recommended by leading paper companies. The dots really represent a good cross-section of the sizes of press sheets in general use in the industry.

"It would seem that if the lines of the charts could be so adjusted as to be better related to the dots—so that more dots were nearer more lines—the problem of what would be the most economical mill sheets from which to cut press sheets would be well on towards solution. Of course the lines of dimensional proportions would have to be kept in rational arrangement so that multiple cutting of press sheets would be economical.

"After that, only one other hurdle stands in the way," concluded Mr. Powers. "What would be the relation of the sizes so revised to the sizes of the press equipment in the industry? Would the new sizes fit the presses of the printers? Or would we have uncovered more complications as the result of the wide-spread use of bleed pages? We wonder. At any rate, it is evident from the studies thus far that the problem is an involved one.

"But as in the case of other problems which the printing industry has successfully solved, a solution will be found when there is a coöperative effort on the part of the typographer, printer, paper jobber, and paper mill to adjust sizes to meet current needs and to correct a situation unsatisfactory to all concerned."



A student's slant on an ancient composing-room jest; reprinted from The L. S. P. Record, monthly magazine (7½ by 9¾) of the London School of Printing and Kindred Trades, London, England. In this excellent modern institution, nearly four thousand students each week receive instruction in some thirty or more subjects covering every phase of the printing industry

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INCREASE THE USE OF PRINTING!

A report of a stimulating plan proposed by Watson M. Gordon, of Doremus and Company, Boston. Program

to be based on comprehensive "key" book for general distribution to executives and business organizations

CONFERENCE of representatives of twenty trade associations, held at White Sulphur Springs, West Virginia, in connection with the mid-year meetings of United Typothetae of America in April, heard a proposal for increasing the use of printing throughout the country, presented by Watson M. Gordon, of Doremus and Company, Boston. Seventy-odd persons were present and took part in

the discussions covering

a two-day period.

Mr. Gordon's contributions to the subject of selling more and better printing are very well known throughout the graphic arts industries. His reputation had much to do with bringing together so large a representation from all these industries. His recital of case histories of notable examples of how the use of printing has not only increased the sales of commodities and services. but in turn has brought about great increases in printing itself, was extremely interesting and instructive and formed the basis for the plan he presented at the conference.

He contended that price is not the most important element in the sale of an article, "but that today, first, the price of all merchandise must be justified by a complete and detailed description of the features which justify the price, and that, second, in every

price classification of merchandise, complete description is required to gain the order against competitive offerings in the same price classification."

Sales in the graphic arts are being made against limited budgets. Each party to a transaction is examining each purchase more closely than ever before. Under this sort of examination, many potential sales will fail to mature unless the description of products

is complete in every detail. Many purchase decisions will hinge on small points of advantage. It is these requirements that open up opportunities for the use of printing to give proper support to salesmen and to general advertising aimed at these markets.

Mr. Gordon believes that selling costs are too high; that a great deal of general advertising is ineffective by reason of the failure of those who con-

PRINTING
IS THE
GATEWAY
TO NEW
BUSINESS

Window and counter-display poster (10½ by 13½) on sixteen-ply board, orange and blue; part of campaign of Graham Paper Company, St. Louis

trol the spending of money for selling and advertising to recognize the new conditions under which selling must be done. These executives fail to apply printing in the places where it will help to cut the cost of selling and make general advertising more effective. He believes that if the graphic arts industries will devote some of their time and energy to the job of showing all other industries how and where and why and

under what conditions printing can be used to reduce selling costs and to make general advertising more effective, all departments of the graphic arts will benefit.

Ample evidence was presented by Mr. Gordon regarding the need of printing to cut costs of selling goods and to make general advertising more effective. Out of the tabulated experience tables of the graphic arts indus-

tries, Mr. Gordon pointed to the following facts: (1) Too many presses are idle; (2) too little paper and ink is being used; (3) the introduction of new, improved, and faster machinery into the paper, ink, and printing industries merely serves to cut the cost of production without adding a single dollar of new business to the total.

He attributes these conditions to changed methods in buying which came into being during the early days of the depression, whereby the control of purchases was taken out of the hands of department heads and buyers and stepped back into the hands of executive committees and boards of directors. This financial control is very rigid and is not understanding of the necessity of keeping up the momentum of sales appeals, because it is more balance-sheet-minded than sales-minded. "Those executives operating today

in many businesses," said Mr. Gordon, "who have refused to resume the use of advertising and corollary printed material have seemed to have justification for their stand. But actually there has been no real justification for such a stand. The fact is, the tremendous momentum previously established through advertising for many products has kept orders up for a surprisingly long time. Only recently

have these companies become aware that momentum eventually and invariably runs down."

Another cause of present conditions in the graphic arts industries is the amount of "economic experiment—or uneconomic experiment, as you may choose," which is regarded as hampering to business. "And because it has been generally accepted in these terms, it has served as complete justification for the failure of many businesses to make progress."

In considering any plans for betterment of the printing industries, consideration must be taken of the fact that few key executives who decide whether or not more money should be spent for printing have the slightest idea how printing is used in their own businesses. They are prone to pass on all such questions to others to consider and report. The question then arises, "How can these key executives be reached most effectively?"

In answering, Mr. Gordon makes three points: (1) To reach them and persuade them that in the interests of their own businesses they should allot more money for the purchase of printing, they will have to be approached from their own particular angle of interest, in their own language; (2) whatever is said to them will have to have the endorsement of men in capacities similar to their own; (3) each message will have to be addressed specifically to them.

With his recital of the case histories and the causes for the present conditions in the graphic arts industries as a "build-up," which of course are only briefly outlined here, Mr. Gordon proposes a plan for the preparation of a book, the contents of which are briefly summarized in the accompanying box. In the book no attempt would be made to introduce printing as a panacea for all the ills of business.

The book would discuss "complete description" as one means of enabling buyers to absorb the advantages of each potential purchase and the sure method under certain circumstances of keeping costs of selling within bounds and gathering all potential sales.

It is planned that each premise advanced would be supported by case histories. Printing would be introduced through the use of case histories as a means to an end. The case histories will be selected to demonstrate the use of printing to promote sales through all the normal sales channels: Direct selling, selling to and through dis-

tributers, selling to and through retailers, selling to and through contractors, selling to homes direct and from retail stores.

"In each case, however," said Mr. Gordon, "the emphasis would not be on printing nor on the method of sale but on the nature and quality of the description, with the reasons analyzed. There is a very important reason for this: If we emphasize and reëmphasize just one idea—the need for full and exact description of merchandise and service—we have a fundamental which is easy to grasp by anyone regardless of his knowledge of advertising and selling paraphernalia or method. Once that fundamental is understood, it is a

Fundamentals of Proposed Plan

Mr. Gordon's proposed book will present in detail the following material:

- 1. A careful basic analysis of the changed economic conditions which have made necessary the close and careful budgeting of expenditures, by both businesses and families, against income.
- 2. Evidence that the natural outgrowth of this budgeting is a careful examination of each purchase, advantages against price.
- 3. Evidence that this careful examination of purchases in turn demands complete, exact, and detailed description of merchandise.

simple matter to put into the hands of budget-control groups a formula for checking the quality, completeness, and probable effectiveness of the description of merchandise or service.

"The formula which we plan to use is a simple check-list of questions—questions which will lead naturally and logically to an examination of printing to see whether it affords the proper support for other advertising and for salesmen, and indicate almost automatically where printing is needed to strengthen a sales program."

One section of the book would be devoted to an explanation of the meaning of "complete description," the use of words, charts, pictures, and diagrams, and the whys and wherefores.

The proposed plan for using the book is (1) to advertise it just as any business book is advertised; (2) to use

the material in it as the basis of talks to Chambers of Commerce, sales clubs, advertising clubs, and other business organizations; (3) to adapt the material in it to the selling of printing by individual companies engaged in the printing business as well as its allied branches; (4) to digest the material in the book so that it could be used as the basis of direct-mail programs by any individual organization in the graphic arts groups.

"In all this work," says Mr. Gordon, "we would stick to the fundamental around which the book is written—the need for complete and exact description of merchandise. If we can sell that fundamental, the logical and natural result is the increased use of printing and sound support for general advertising."

Those who are supporting the program acknowledge that whatever may be accomplished by it depends on many things. The speed with which direct results to the graphic arts industries can be brought, will depend upon how soon and how well the selling forces which it is designed to help support it and come to understand it and boost it on every occasion. Those executive viewpoints which prevent the use of more money for printing and other forms of advertising must be broken down by the continual restatement on the part of graphic arts salesmen of the need for printing at all times to keep up the momentum of business. Furthermore, the book must be properly and continuously exploited so that pressure will always be back of the principles it advances.

To meet the shifting of the "executive population," the fundamental advanced by the book must be kept in the spotlight until the ideas expressed in the book have become part of the conscious thought of the executives who control budgets and of those who run sales and advertising departments.

★ ★ Detroit Boosts Printing

A campaign to sell more advertising printing to the manufacturers, merchants, and other business men of Detroit is being carried on in that city. Large folders, 11 by 14, are distributed monthly. A wide variety of themes and printing techniques are employed to produce the mailings, which are sponsored by "A Special Committee of the Graphic Arts Industry," through its trade association, the Typothetae-Franklin Association of Detroit.

WHO TEACHES THEM PRINTING?

Are "bedroom" printers the product of "half-baked" high-school courses, as some printers seem to believe?

What's wrong—or right—with printing education? Here's a broad survey. ● By R. RANDOLPH KARCH

POR TWO DECADES, both as a printer and as a teacher of printing, the writer has observed comments pro and con on printing education. This observance has led him to believe that printing education is as little understood as Einstein's famous theories. Because of this, it is apparent that teachers and printers work at cross purposes, neither understanding what the other is thinking, nor what he is trying to do.

For the sake of clear discussion, let's break down this thing called "Printing Education" into its component parts. In so doing, we can say that there exists the following four types: 1, General education through printing; 2, Apprentice education in printing; 3, Professional education in printing; 4, Self-education in printing. These are obvious groupings.

First, let's consider education gained through printing. This type of printing education, so-called, concerns the industrial-arts courses in the junior and senior high schools. The idea here is not in any case to train printers for the trade. The object is to teach, through the graphic arts processes, such related work as English, mathematics, perhaps history and art, and manual dexterity, as well as to give the student an idea of just what printing is all about. This is called a "prevocational" course-in other words, one that will give the student some experience in a major industry, to allow him to find out for himself if this particular work appeals to him.

In addition to printing, the boy has courses in woodworking, electricity, foundry, ceramics, music, art, and perhaps a dozen or so other courses that will give him opportunity for the same type of tryout that he enjoys in printing. In all these experiences, it is supposed that the student will find some type of work that appeals to him, and in which he is successful, so that he can take more advanced work in later school life, or directly enter the trade or profession of his choice.

Mr. Karch is technical supervisor of the department of publishing and printing at Rochester Athenaeum and Mechanics Institute, Rochester.

The catch here is that these industrial-arts courses are not sufficiently advertised, and many printers therefore believe that the sole function of the printing shops in the high schools is to turn out "half-baked" printers, who start bedroom shops to compete

The Helping Hand

• "The craftsman takes for granted the apprentice is not just a helper, a runner of errands," said H. W. Teichroew, coördinator of the St. Paul Vocational School, St. Paul, Minnesota, at a recent meeting of the Duluth-Superior Club of Printing House Craftsmen.

"The learner must be allowed to find himself in situations where he can exercise his initiative. There must be provided by his elders the opportunities for the apprentice to increase his store of the functioning technical knowledge of his trade. He is entitled to kindly, friendly help in his experiences with learning how to get along with fellow workers.

"If his training is part of his wages, then the craftsman must give value to that training. If the learner sees before him a definite line of advancement, he is entitled to know how he can develop his skill."

with him in cutting prices to a new ridiculous low. No study has yet been made that proves conclusively that school-trained so-called printers are the basis of this competition. In fact, another angle should be looked into: that of the many men who have been thrown out of work in many shops for some reason or another, and who decide to go into business for themselves.

Now, what exactly do these junior and senior high-school courses do to the boy in the name of education? A Columbia thesis demonstrates that boys improve in the subjects of spelling and in reading comprehension. Another thesis, prepared in the University of Pittsburgh, shows that accuracy and neatness, with manual activity and concentration, are most important in these courses, and that English and grammar are benefited. This thesis also points out that the occupational field itself is stimulated to better things in making the pupils, the future buyers of printing, cognizant of what constitutes a good printing job, and instills in them a sympathetic attitude toward the work done by the printer today.

Another point in favor of education through printing in the high schools is that, if taught right, printing is one of the most interesting courses. The writer has, for many years, marveled at the small boys who rush into the shop, grab a type case, and run to a bank to start work feverishly. This type of interest is not usually shown in the subject of Latin, for instance. Who ever heard of a boy dashing into class and feverishly beginning to study Latin verbs?

There is some criticism of publicschool industrial-arts printing teachers. Printers seem to think that all one needs to know to teach printing is printing. They lose sight of the fact that teaching itself is a profession and must be learned. Most of us can read, but that does not necessarily make us reading teachers. Teaching must be learned, like any other profession.

On the other hand, printing teachers who are not practical men resent the implication that they do not "know their stuff." They feel that inasmuch as one need not be a lawyer to teach commercial law to high-school students, why need one be a practical printer to teach printing? The two cases are not exactly parallel, because the results of the printing teacher's work are quite tangible in piles of printed paper, in art, in design, and in presswork. The academic teacher's work is not so tangible-all he can usually show is a course of study-no one can take the time to visit the classes for a week or two every period of the day to see what really transpires.

The two parties—the printer and the teacher—should get together to understand each other's views. The printing teacher should work in the industry in his time off to learn how practical printing actually is done. Then, the printer should examine the hosts of courses which teachers must take at college in order to get a state teaching certificate, and try to realize that teaching is not just "picked up" like bridge, poker, or golf.

The production of school printing is still another bugbear of the teacher of printing. Reams could be written about its disadvantages or advantages, if any. In a word, however, the type fiantly!—to much of the work which does not aid instruction. They should be able to put across to their supervisors the fact that if the teacher does the work, it does the students little good. Only production which has educational value should be attempted.

What of apprentice education? Socalled apprentice education is carried on in senior high-school vocational departments, in trade schools, and in technical high schools. The names of the institutions or departments seem to have little to do with the actual things taught. Some schools are doing states, trade-school teachers can get teaching certificates with little or practically no teacher-training, if they have sufficient trade experience.

Again the problem of production enters here. Some of these schools work the students on production—when they have it. When they do not have it, little is done for the student, in some cases. Neither is care taken, often, to see that each student has experiences in all of the phases of printing, as production in a rush takes care of that. Most schools of this type can show visitors a very complete course



At famous Wentworth Institute, Boston, instruction includes practical shop training in composition and work in typographic design

and amount of production done in any given school shop should be determined by the teacher—definitely not by the principal or the superintendent. These men do not know, nor do many of them give a damn about the problem of turning it out.

Because of fear for his job, or to ingratiate himself with his superiors, some printing teacher lets production become the paramount issue in the shop, and allows instruction to come in as it may, and if it can. Instructors need the guts to stand on their hind legs, thrust out their chins, and say "No!"—definitely, positively, even de-

a very good job. The idea here, of course, is definite training for a vocation in the printing industries. A few of these schools are clever enough to have practical printers as course advisers to guide them in their teaching, and insure a good, sufficient course of study as to content. It is then the job of the teacher to get it across to the students themselves.

The trade-school printing instructors certainly should have had some actual experience at the trade, as most of them have. They should keep up with the times, however, and not teach methods that are quite mossy. In many of study. Whether or not they follow it is problematical—one would have to trace a boy through the course, to learn the measure of its worth.

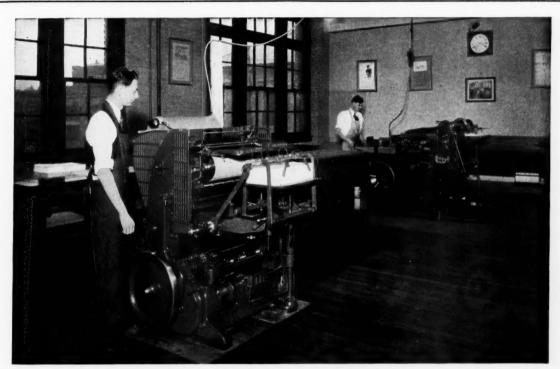
But let us dismiss production with this thought: Industry, in one way or another, supports apprentice-training schools. These schools train apprentices because industry, under the burden of production, does not have the time nor the inclination to do it. If production, therefore, is the major factor in the school, it defeats the very purpose of the training.

The Federal Government, in its Smith-Hughes Law, and in the many similar laws that followed it through the years, supports vocational education with cold cash. The idea of the Smith-Hughes Law is very good, and it has made vocational education possible where otherwise it might have lain dormant through the years. It is therefore sad to relate that after all this expense, the trade does not recognize this training to any great extent.

After a boy has spent some three years in training at a vocational school, a union may grant him six months from his apprenticeship time of perhaps five years. Here again, the

degrees are often given for the completion of four years work. Some give degrees in printing, some in the teaching of printing. Some train men in particular fields, and some give a general all-around training. These institutions also bear the brunt of some harsh criticism.

One point raised against them is that too much stress is laid on the engineering or teaching angle. An individual should, if he is interested in this type of education, get catalogs from such institutions and make a study of the courses offered. In this way he can One of the major difficulties in this stratum of printing education is that little attempt is made to pay instructors commensurately with their work. Few people, after they have been in the work very long, and after the newness of being called "prof" wears off, are satisfied to work at wages often less than the local scale. Good men cost money. To get the best instructors, these institutions should pay accordingly. If they do not, they will always be criticized for overlooking the obvious: the fact that a teacher should know his stuff. If he does, he isn't



Thorough instruction is also given in makeready and in the operation of cylinder and automatic presses; the print shop at Wentworth

printers and the teachers and educators should get together and talk the matter over. Why waste this money? If the schools are not doing a job of teaching good enough to have the boy enter as at least an advanced apprentice, let's see that they do a good job! On the other hand, if they are doing a good job, why is not sufficient credit and time given to the boy who studies for these three years? Certainly some compromise can be made.

What about the third type, professional-level printing education? Classic examples of this type of education are found at certain institutions, where

easily make his own decisions. This type of printing school offers highschool and college graduates a course of study which should assure adequate opportunity for rapid promotion, enabling the student to achieve a desirable and economically sound position within a reasonable time. Equipment is usually of the best, making it possible for each student to gain experiences in all areas of work, on the automatic machines, in processes actually used today in the profession, and in the fundamental, mechanical, and chemical principles underlying the whole broad field.

likely to work for two-thirders' wages. Of course, certain institutions recognize this fact, and pay well. But I must hasten to say, before my colleagues fall on my neck, that there exist many teachers who know their stuff and who work for little pay, just because they like the work. I believe that they are in the minority.

Fond fathers and other relatives in the printing business sponsor boys who attend these institutions, and after their graduation place them in plants in various minor executive capacities. This is a most happy condition for the students. Some, of course, have no sponsors, but, in the end, most of them are placed because certain printers recognize that the fundamental background given them cannot be gained in a like period of time spent working on their actual jobs.

Self-education in printing applies to the first three types listed above, as well as to the entire lifetime of anyone continuing work in publishing and printing. Sometimes this self-education is restricted to beginners-the young men who have the intense interest in soaking up the knowledge that makes for a good job and success. Of course, the oldsters who exclaim-"I've served my time; why should I worry about new processes and methods?"-learn new things in spite of themselves, merely through their experiences day by day. Others, more successful in the graphic arts, carry on their so-called self-education in various ways.

Evening, extension, and summer courses offered at educational institutions on the professional level make possible helpful guidance.

The most outstanding job of adult education in America today is that done by the local clubs of Printing House Craftsmen. Over 5,000 men sit

down to dinner and good fellowship each month in about fifty cities, and later on in the evening listen to America's most outstanding men in the graphic arts industries talk on the subjects most vital to them. In good live clubs, questions are asked after the meeting, and often these discussions continue long into the night until all doubts are scattered, and satisfaction is gained. The "clinic" idea is now taking hold, in which members conduct their own program, "sharing their knowledge." Men who think that they save a little money on dues each year by refusing to join these organizations are overlooking the cheapest, most effective way to learn about printing, and to solve their individual problems. The district conventions and the national convention held annually are packed with good technical information. The difficulty is that one cannot hope to attend each session of each

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Below: Sketch of London School of Printing, a veritable university of technical education. Enrollment is restricted exclusively to those who already have entered the printing or a kindred trade. This type of education assures practical results and strengthens the industry convention. Most of the minutes of the meetings, however, are printed in the national magazine of the organization.

The second factor in self-education in printing is the intelligent reading of the trade journals. The far-seeing apprentice, journeyman, and master in the craft will subscribe to, or at least have access to, all the journals in the field. Notes on particular subjects for future reference are invaluable. Even the advertisements should be read with care, as they present what is new to the field.

Text books have no great sale in printing. The book that runs into its six-thousandth copy is a rare one. Because of small sales, these texts are seldom revised, and usually die after the first edition is exhausted. These texts on various subjects, however, play a great part in printing education. If one cannot purchase most of the books in his particular field, he can buy those that he thinks are important, and refer to others in the public or private technical libraries. Texts have a bad habit of becoming obsolete in a very few years, with few exceptions. It is therefore necessary to supplement this type of self-education with the monthly journals.



MORE ABOUT JOHN HENRY NASH

BELIEVE it was in 1911 that the name Nash first came to my attention—when the Stanley-Taylor Company became Taylor, Nash & Taylor. About this time The Printing Art reproduced a series of typographically outstanding advertisements designed by John Henry Nash for Shreve and Company, jewelers in San Francisco. In succeeding years, one heard more and more of Nash. I came to live in San Francisco in 1915, but did not

No biographical accounts that we have published in recent years have met more enthusiastic response than has the recent series of articles on Nash by Nell O'Day, his former librarian. Here we present some sidelights on Nash's workmanship, written by a fellow craftsman, editor of the Craftsmen's distinguished journal, Share Your Knowledge Review.

Haywood H. Hunt

been my good fortune to know a more painstaking and careful typographer than Joseph FauntLeRoy, who was for many years, at an earlier time, in charge of the Nash shop.

With this teamwork, the natural result was that the finished product presented the best bookwork to be found in America. Such binders as John Kitchen, Junior, Tim O'Leary, and Tony Cardoza did their part to assure the lasting qualities of these fine vol-



Typical Nash specimens of an earlier period. The Blair-Murdock announcement (42 by 22) displays an Acanthus border, Cloister type, and what are, perhaps, the favorite Nash colors: India tint and black on tinted paper. Garamond Old Style and two lines of Caslon Text are used on Babka announcement. For the John Howell piece, Nash used Forum caps; note characteristic rule treatment, Yellow, black, on tan

make his acquaintance until the following year, when he established his little composing room at 340 Sansome Street, San Francisco.

I don't believe I have ever met a printer who is a better typographical mechanic, nor one who is able to produce so much work with so little apparent effort. Of course, he had help in this work, but he did a great amount of typesetting himself, and still had time for much play. Looking at one of his pictures taken in 1910 (see The Inland Printer for December, 1938) I note a resemblance to Jack London—another person of great vitality.

It may not be generally known, but John Henry Nash did not operate any presses—nor did he do any binding, other than occasional hand folding and stitching—all this work being handled in trade plants. Some of the very best pressmen in America have worked on Nash productions, including such men as Edward Altvader, William McKannay, William Eveleth, Arthur Fay, John Neblett, Thomas Beatty, Arthur Maehl, Lawton Kennedy, Ben Franklin, and others.

Someone has said that almost any average pressman can turn out a good halftone job, but that an artist is required to print a type form in black ink on antique paper. These men, whom I recall as having coöperated in producing the fine Nash work during the last twenty-five years, are entitled to the latter classification. Nor has it

umes; while William H. Wilke, artist, for many years had his studio in the Nash shop and added his services whenever required. It was an unusually fine combination all around.

I don't believe that Nash ever printed a book on dampened paper, but I know that extreme care was taken on the makeready of his book work. I have seen the pressman cut out the dots over whole pages of lowercase "i's" when type as large as 18-point was used as the text matter. Then, when the form was leveled up, place a sheet of very thin tempered steel under the drawsheet—thereby getting sufficient impression to print into the rough handmade paper without much impression showing through.

In this connection, aside from the subject of Nash's work, I wonder why some enterprising printers' supply house does not bring out a celluloid top-sheet for use on cylinders-especially the small automatic job cylinders-which could be put on after the form is made ready. Celluloid has resilience and would make it possible to get good results on antique stocks without having the impression show through. This is sometimes done on platen presses, with a sheet of celluloid about as thick as a three-ply card glued on top of the tympan, giving a very sharp impression into the papermaking back of sheet look as though the impression had been ironed out flat with a hot iron.

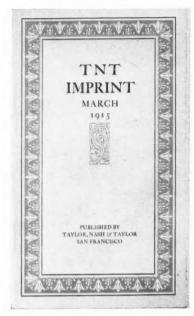
I do not know of any other American printer with a plant of comparable size who had so much foundry type as was contained in the Nash office last year when it was moved to Eugene, Oregon. Just how many thousands of pounds of type were there I would not attempt to guess, but it included the best book faces of both American and European design, and represented a huge investment. It is interesting to note that this type was in well-nigh perfect condition, too, as most of the editions were small. Practically everything was printed directly from the type itself.

It was a joy for both the printer and the pressman to examine one of Nash's press forms. You could gamble that the form would "lift," and that the corners would "join" if there was any brass rule involved. One frequently heard the remark, "Nash is a brassrule printer." This is true in a limited way, for he is surely a master in the use of the mitering machine—all rule being invariably cut and mitered by hand, some of the designs being very intricate. Yet much of his very best work was devoid of rules.

Though he always insisted on carefully fitting letters where this improved the appearance, it was only recently that he had any mechanical device to cut letters with; the hand-file and the vise being called into play. And for many years the plant did not even boast a proof-press.

Over a third of a century there have been a great number of booklets, broadsides, and brochures designed and printed by Nash—even before he established his own shop—each a masterpiece in its own class. These fine examples of the printer's art are notable both from a quality and a quantity standpoint. There were a great many of them, and all were of highest standard.

Caslon Number 471 has always been a favorite with Nash, though he probably had a hand in introducing more type designs than any other printer now alive. Looking through my collection of his work, I see that he was one of the earliest users of such well known designs as Cheltenham, Kennerley, Bodoni, Cloister, Oldstyle, Garamond, Cloister Lightface, Bodoni Book, Bauer Bodoni, Elzevir, and Bulmer, and some of the European faces from prominent foundries.



Nash was vice-president of Taylor, Nash & Taylor at the time of this issue. Cover is green, light green, and gold, on green stock

It would be hard to say just what is his favorite type, as he used so many, but I know that he has a great liking for Cloister Lightface, and that he has the feeling that this came nearer than any other to Nicolas Jenson's classical roman letter. Another face of which he thinks highly is Bulmer. While there was a long period during which all of his books were set by hand, I know that in very recent years he has had some very good looking books set in Linotype Estienne.

It is doubtful if Printer Nash ever took a lesson in art in his life, but he naturally feels the basic principles of design—and all his work reflects this knowledge and feeling. No matter how small the job, one always notes a harmony in relationship between types, ornaments, and paper. Occasionally

he has designed a large wall-card which could only be classed as a typographic picture, but the greater part of all these broadsides and brochures were set in relatively large type, easy to read, and worthy of framing. I know of no printer who excels Nash in even tone of spacing on the book page. It's a passion with him.

Unquestionably, Nash has the greatest collection of exotic typographic borders, ornaments, and initials—imported from the European foundries (from France, Italy, Germany, England, Spain, Holland, and so on)—to be found in this country. These have long been a hobby with him, collected as another might collect old coins or stamps or china.

Many of these borders in particular could be used by few other typographers, for the job really had to be built to fit the border. Some of these borders and initials require three or four colors, and Nash sometimes had an artist add still further embellishment to the finished work. The large broadsides or brochures, commemorating the early masters of printing-Gutenberg, Caxton, Garamond, Bodoni, et al .- sent out each year by Zellerbach Paper Company as keepsakes, will be found framed in hundreds of offices and libraries scattered about the country today.

I would not want to infer that Nash's earlier work would compare in finished quality with that of more recent years, but I have books done at The Tomoye Press—published by Paul Edder and Company—as early as 1903, and would unhesitatingly class them as being much above similar work of that period.

That the influence of books produced by Nash has raised bookmaking standards cannot be questioned. For fully a quarter of a century these books have been yardsticks for comparison. I have in mind the Western Classics series of small volumes printed in New York in 1907 while The Tomoye Press was there. These little books will bear close inspection even today. All of them were printed on the same Fabriano handmade paper, and uniformly bound, but differing in typographical style; one is set in Caslon Number 471; another in Bookman; a third in Scotch Roman; and still another in Cheltenham Wide. Admittedly, the books published by Paul Elder and Company did not have the wide sale to which their typographical quality entitled them; otherwise the revival of better printing would have been stimulated and speeded greatly.

I believe that Nash is primarily responsible for the establishment of a number of the private presses in existence now. When I came to San Francisco in 1915 there were at least three offices which maintained separate composing rooms exclusively for the handling of finer work, in addition to Paul Elder's Tomoye Press (which was only a composing room). Since that time other printing offices have been established in this vicinity, especially designed for fine-book printing.

Nash was one of the charter members of the Craftsmen's Club when it was organized in San Francisco in 1921 by Joseph Phillis, and at its first educational meeting he offered \$1,000 toward the establishment of a printers' library. I regret to state that the stipulations were never met to establish this library—due primarily to the fact that the printers of our city were not ready for such an undertaking. He has on more than one occasion turned over his shop to the Craftsmen when they wanted to print some particular job, and has helped financially to stage exhibitions of printing.

A well known group, The Pacific Society of Printing House Craftsmen (which includes all clubs on the Pacific Slope) held its organization meeting in his library in 1926, and San Francisco Craftsmen have held several

meetings in his place.

One can hardly over-estimate the influence which John Henry Nash has exerted over better printing in our own time—nor the impression which his work has left on many of the present generation of typographers. It is a leaven which has extended through the entire graphic arts—an appreciation of finer craftsmanship all down the line. To my mind, the effect of his attitude toward aspiring young men is fully on a par with the actual work that has come from his establishment.

He is the rare combination of supersalesman and productive artist. If he is a dreamer, this is not apparent to the casual observer. Instead, he has always seemed a man of action, whether that action is riding in bicycle races, driving cars, setting type, or shaking the dice box. Taken as a whole, I know of no other printer who has equaled Nash with so many fine examples of the printer's art—many done in three or four colors—all combining the highest standards of typography, presswork, and paper.

HEAT-SET PROCESS AIDS COLORS

By Eugene St. John

S EARS, ROEBUCK AND COMPANY, the giant mail-order house, has always been quick to utilize new printing processes in producing the mammoth catalog which is the company's first salesman. The latest issue—the 178th, consisting of 1,100 pages—is being mailed to 7,000,000 families.

From the printer's viewpoint, the most interesting part of the catalog consists of pages in four-color process by a method developed by Sears. It is called the heat-set process. Special quick-drying inks and special paper with rotagravure-stock finish permit faithful reproduction with the snap and definition peculiar to the regulation four-color process.

While the four-color process has been used on news-print, the offset, smearing, smudging, streaking, and register problems have marred the effect, which, at its best, lacks the snap in color that is possible on a medium-price paper with finish similar to rotagravure stock.

The heat-set process of letterpress printing depends on the application of heat and the development of paper and ink for high-speed rotary letterpresses operating at metropolitan-newspaper press speeds. The paper, made on Fourdrinier papermaking machines—said to be the largest single machines in the industrial world—is glazed as the web travels at a speed of seven hundred feet a minute. This paper is fed from rolls to the high-speed rotary machines which print the web on four colors and then deliver the printed sheets folded.

The economy of the new process is obvious. The paper costs a third less than coated stock, the running speed is "tops," there is no problem of offset, smearing, register, picking up of one color by the following one; and the delivery of printed sheets folded, ready for the great gathering machines, produces a marked saving in handling of the product of the presses.

The prime achievement, of course, is the fidelity and wealth of color in the photographic reproduction by fourcolor, and the distinctive sharpness and definition, both in pictures and the text, peculiar to letterpress. Much of the text is in the finest type, and its clarity is outstanding, a remarkable demonstration of the process's value.

The heat-set process is the application of a new basic principle of drying -not by oxidation but vaporization. The sheets come off the press not wet but bone dry. Hours were formerly required for drying; but by the application of heat the liquid ink is turned to a solid in seconds. The paper passes beneath a row of radiant-heat burners in a chamber. The volatile elements in the ink are instantly vaporized, and relatively dry solids remain. The web, traveling at a speed of 750 feet a minute, is not scorched. Sheets can be handled immediately after leaving the press on a current run.

The new inks—product of the inkmaker's research—consist of pigment, volatile solvent, and rosin. As the web passes through the heat chamber, the solvent flashes off and the remaining ink film is pigment fixed in rosin.

Since there is little chance for penetration and blurring—and this is true in halftone printing—the reproduction by the four-color process is sharp and clear when heat-set inks are used.

Sears terms its current catalog "the newest new catalog which Sears, Roebuck has ever published," and printers will agree it is all of that.

Inquiries regarding the process have come to The Inland Printer, many observers making the mistake of thinking the work was done by gravure.

The heat-set process, while especially well adapted to the magazine and other sections of the publishing field, offers great advantages in the packaging, label, and other sections of the commercial field of the printing industry. It must be conceded to be an epoch-making step in advance for letterpress. Three- and four-color prints of high grade at 40,000 copies an hour with the fidelity and definition of letterpress is one of the outstanding accomplishments in the history of printing—something of a milestone.

The press builders, papermakers, and inkmakers may well be proud of this achievement; and we are on the edge of other great developments in inkmaking. It is only fair to say that the inkmakers have revolutionized their industry by research in recent years until they are in line with, if not a step in advance of, the latest developments of the printer's art. Truly it is a challenge to workers in every branch.



Production Yearbook

POUR TIMES has the "Advertising and Publishing Production Yearbook" made its appearance. Four times has it created comment and won applause. Now comes the "Fifth Annual Production Yearbook" to join the typographical parade—like its predecessors a bell-ringer in every way. It is published by The Colton Press, Incorporated, of New York City.

One of the features of the latest edition of this graphic arts reference manual is the "robot calculators"—fortynine cost curves in graph form for use in automatically estimating prices and quantities of printing, engraving, paper, and the like. Another feature is the special section to be utilized as a "first-aid kit"—short cuts and solutions to production problems concerning planning, paper, ink, color, preparation of copy and art, photography, photoengraving, electros and stereos, presswork, binding, finishing, postage, and so on.

Other innovations include an identification chart of similar type faces designed to eliminate confusion regarding types resembling one another; 1,274 essential postal facts in chart form; 15,168 items on paper included in the Munder Paper Chart; a tabular arrangement of fifteen styles of flat bindings, fully described; 3,432 measurements on copy fitting (572 types); 154 selected reference books for the production man prepared by the Carnegie Institute of Technology; and fifty-eight legal hints on the protection of ideas, trade-marks, and the like.

This year's manual of 560 pages, 80 per cent of which are illustrated in color or black and white, has been completely revised, and contains 150 new articles and charts prepared by outstanding authorities in the field of the graphic arts. Other features which will catch the eye of the practical craftsman—as well as of the tyro—are

a composite type-face directory containing 1,148 type faces available in 8,000 sizes; 720 facts on 120 printing processes; description and comparison of all reproduction methods including letterpress, gravure, lithography, silk screen, collotype, and hints on news color printing.

If a shelf of books on the printing art could talk, you may be certain that from them would come a cry "Let's move over. Here indeed is a book which will add much to our collective knowledge." And they would have in mind the "Production Yearbook." No doubt about that!

"101 Roughs"

on May, promotional layout man of the Chicago Daily News, and former advertising-agency art director, prepared this book, "101 Roughs," to provide layout men with a series of basic layouts, classified for quick reference. Mr. May breaks the field of layout into thirty-one definite patterns -names them, describes them briefly, and illustrates them by means of vigorous thumbnail "roughs." The patterns presented are intended to serve only as starting points for finished layouts. By quickly skimming through the pages, a layout man should be able to find suggestions for handling pretty much any idea he has in mind.

It's a practical book, simple and sound, from which student and professional alike can get instruction and inspiration. Brief paragraphs—on the left-hand pages opposite the bled pages of layout reproductions—give the name, formula, and virtues of each of the layout patterns. The specimens themselves indicate in an abstract way the color and position of the requisite units of display.

Under "A Word About Type," the author points out the advantages to a layout man of familiarity with the general classes of type. Even more important, he says, is a "cultivated taste towards the particular color and quality of faces"—a taste which is shockingly and inexplicably lacking in many layout departments and printing plants, to judge by the printed evidence. As a means of familiarizing the layout worker and students with type faces, the headings of each text page have been set in a variety of styles (through the coöperation of Bauer, Ludlow, and American Type Founders). The effect of this variety on the appearance of the book itself is bad, but the demonstration value is high, so the scheme is excusable.

"101 Roughs" (ninety-six pages, 8½ by 8½) is priced at \$2.50, and can be secured through The Inland Printer's book department.—A. E. P.

Old North Carolina

Elina Imprints, 1749-1800, a complete record of all printing known to have been produced in the colony and state of North Carolina during the eighteenth century, has recently been published by the University of North Carolina. Its author is Douglas C. Mc-Murtrie, director of typography of the Ludlow Typograph Company, and a leading authority on American printing history. The two-hundred-page, generously illustrated volume lists all books, pamphlets, and broadsides printed in the state earlier than 1801, and indicates the libraries or private collections in which copies of these exceedingly rare publications can be found today.

The earliest known examples of North Carolina printing, except for newspaper issues, were the legislative journals of the colonial House of Burgesses. These are preserved in the Public Record Office, in London, England.

Printing in New Zealand

THIS BOOK, "Printing Hints and THIS BOOK, FIRME Glossary," or "H. B. & J.'s Handbook," by George Rae Hutcheson, is a work that was ten years in the making. It was started with the understanding that it would be produced by a national body of printers for the guidance of the buyers of printing throughout New Zealand. Because its preparation would occupy a number of years, and its production cost would run into tall figures, it was decided to go at the job by degrees. Accordingly, the present publishers, Hutcheson, Bowman & Johnson, Limited, proceeded to print small installments

of the work in *The Proof*, a periodical. *The Proof*, however, was suspended when it became evident that a work in one volume would be more useful. Work on the manuscript and production went on through the years, and the book now appears as the work of an individual printing house.

It is a volume chockfull of information-carefully checked, clearly expressed, conveniently arranged-and of great value to makers and users of printing in New Zealand. It contains 446 pages, each section being printed on one of thirty-five different samples of paper. The introduction carries eleven articles on planning and using printing, checking printers' charges, and kindred topics. Also included are seventy-nine hand-set type faces and fourteen machine-set faces. There are sections on process engraving, paper, and boards, usages of the printing trade in New Zealand, a draft of a code of ethics, an index of samples.

Mr. Hutcheson is to be complimented on the "labor of love" which he has now placed in the hands of fellow craftsmen of his country.

Scientific Terms

I'm His "Dictionary of Scientific Terms," C. M. Beadnell, C.B., F.Z.S., has contributed a work of real value, not only to students but also to those of the public who aim to keep pace with the advancement of science. Here is more than a dictionary. It is a reference work based on notations taken from recently published scientific books and from articles in scientific periodicals by recognized authorities. The author has selected those particular terms most likely to pique the inquiring mind, and provides, in the case of many words, a fuller explanation than the somewhat terse one given in most dictionaries.

Helpful to all users are the numerous cross references, synonyms, and antonyms—definite lures which will tempt the reader into fields of facts not generally known—of which cosmic rays, dwarf stars, the density of space, the mysteries of life and sex, the fertilization of flowers by snails, bats, and birds are but a few. Supplementing the 232 pages of terms are three pages of bibliography.

The book was printed in England by C. A. Watts and Company, Limited, and can be purchased for \$3 from the book department of The Inland Printer.—A. H. R.

The Open Forum

Opinion is welcome, but no responsibility for views stated in this department is assumed by the Editor. Neither brickbats nor bouquets will be neglected

No Copyholder

To the Editor: In a recent issue of THE INLAND PRINTER, Edward N. Teall discusses the subject of proof-reading without a copyholder, and suggests that other comments would be of interest.

When first employed, I had a copyholder, but when she resigned I asked to do the work alone. My employer thought that it was an impossibility, but said that I might try it for a while. As I have been with the firm for over thirty years and nothing more has been said about a copyholder, I feel that my work must have been satisfactory, at least.

We turn out Spanish, Portuguese, French, Dutch, and catalog work, in addition to the regular English, on which the firm has had many complimentary letters.

This sounds a little egotistical, but I just want to show that proofreading without the help of a copyholder can be done.—Fannie S. Moore, Danbury, Connecticut.

Coöperative Advertising

To the Editor: We hope the article in the April issue of your publication, relative to our house-organ, A Tale of Two Printers, will stimulate activity in at least a few of the many printers who are your subscribers.

We appreciate the several references made to our organization in the pages of The Inland Printer during the past few years. We have made use of this recognition in various ways.

We also wish to compliment you upon the reproduction of the double-page spread appearing recently in Modern Printing, published by the Cleveland Typothetae Association. Since this particular article is the result of an idea furnished to that editor by the writer, we are more than usually interested in it. I have been advocating this type of coöperative advertising among Cleveland printers for more than ten years. Finally, the idea took hold, and after a year of effort by a

committee of five, upon which I was privileged to serve, the Cleveland Typothetae was able to start this new publication with plans and finances provided for the first year.

At present, the writer is serving as a member of the editorial committee, and we believe each issue will improve in value. We are constantly receiving requests from buyers of printing, asking that their names be added to Modern Printing's mailing list. THE INLAND PRINTER is to be highly complimented upon its efforts to promote the industry as a whole.—FLOYD M. Downs, Bebout & Downs, Incorporated, Cleveland.

Greeting From J. H. N.

Dear Mr. Frazier: I have just returned to Oregon after a month's visit to my home state and the Golden Gate Exposition. Your letter of April 5 has just come to my attention.

Before explaining the lower-case "i" I want to tell you how grateful I am to you for the magnificent way in which you have played up my biography in The Inland Printer. I have had many thrills in my sixtyeight years; your story gave me the thrill that I shall long remember. Everywhere I have gone, north, south, east, and west, I have been commended by people who were reading the story. Thank you with all my heart.

Regarding the lower-case "i," this was entirely beyond my control. [This refers to the lower-case "i" which appears in a title, in capital letters, painted in by the artist who did the Nash portrait which was reproduced on page 34 of The Inland Printer for February, 1939.—Ed.] The cut used by the San Francisco Craftsmen in "The Aldus of San Francisco" was reproduced from the original painting which hangs in my library.

I had a very famous portrait painter come over from Paris to paint a lifesize portrait of me in my shop. When the portrait was finished, the artist put the line across the top unknown to me. I was called into my library to see the finished work, noticed the "i" immediately, but was so pleased with the work I thought it too insignificant to call attention to.

I am sending you by mail today two publications which I have just completed. One is "Religio Medici," just finished for the Limited Editions Club of New York City, and the other "Memories" by W. T. Ellis. Please accept them with my compliments.

I would like to see you pay us a visit again this year and see our grand exposition.—John Henry Nash, The Fine Arts Press, Eugene, Oregon.

Letterpress, Offset

To the Editor: In the past year or so it seems to me that I have noticed in The Inland Printer an increasing tendency to dwell on the advantages and growth of offset printing to the detriment of the letterpress sections of the industry. Possibly I am wrong in this, but a brief article on page 81 of the March issue, entitled "Printing Trends Shown," fairly well exemplifies the attitude I mention.

You make the statement: "The steady trend to offset is also reflected . . ." by certain increases from 1935 to 1937 in the number of employes and the value of the product turned out by the lithographers.

On the other hand, you make no comment whatever on the fact that 1937 letterpress-machinery sales increased by approximately 75 per cent over 1935, whereas, offset-press sales increased by only 23 per cent in 1937 over 1935. Apparently you found no necessity to comment on the "steady trend" to letterpress-machinery purchases in the field.

In 1900 the cylinder press ran practically as fast as it did in 1930, whereas, the small litho press, running at 800 an hour at the turn of the century, had increased by 1930 to a speed of some 4,500 an hour. Only the great improvements in other sections of the letterpress industry-the bindery, the composing room, and so on-and the formation of strong trade groups prevented offset lithography from taking a still greater portion of the work from the letterpress printer, unassisted as he was by presses of correspondingly increased efficiency. Despite this, however, offset lithography today represents less than 7 per cent of the letterpress printing done in this country. In view of the foregoing, it appears to

me that the attitude of THE INLAND PRINTER, as I seem to detect it, is scarcely justifiable or accurate.

I should be glad to have your opinions in this matter.—Gordon Mont-comery, Junior, Miller Printing Machinery Company, Pittsburgh.

Note: In replying to Mr. Montgomery, the Editor pointed out that the figures referred to were statistics quoted from the U.S. Census of Manufactures for 1937, and that comment was unbiased because based upon increases and trends reflected by the figures themselves. Totals should always be considered along with percentages of increase in making comparison. The fact remains that an increase of 16.5 per cent for printing and publishing appears small until one considers the total for 1937, \$2,203,418,383, and

the increase in dollar volume of \$311,-779,668, actually 2½ times the total output of lithography and offset printing, \$137,730,581 in 1937—an actual gain of 49.6 per cent (which appears big) over 1935. Again considering totals, compare sales of \$4,325,394 in new offset presses in 1937 with total sales of letterpresses of \$23,076,818.

We quote from Mr. Montgomery's reply: "I am glad to find myself mistaken in believing that The Inland Printer would express a biased opinion on any subject, as I have a very high regard for the quality and integrity of your publication..."

We report such facts and present both sides of controversial subjects so that, with readers themselves as the judge and jury, each printing executive can base his judgment, his decisions, and his courses of action upon specific facts and sound principles.

We, the Printers

bilished Monthly by the JACKSONVILLE MASTER PRINTERS ASSOCIATION

While we do not make the claim that our Associacion includes in its membership every good printer in Jacksonville, we believe that it would be mighty hard for you to find any better printing than that produced by our members.

Our Association has absolutely nothing to do with the price at which a member sells his product. One naturally thinks of "price regulation" as being an irem of major importance in any association functioning in times like this, but a trial along those lines, several years ago, convinced us that the proper procedure was to try to inculcate into the minds of our members the value of ethical standards and the desire to produce printing that would redound to the credit of the fraternity and at the same time promote the buyer's interest.

We have among our members printers who specialize in the better grades of printing which, naturally, sell at higher prices, and others who, for one reason or another, sell printing at as low prices as can be had in Jacksonville.

You may obtain from Association members any kind of printing you desire, at almost any price, but of this you may be assured:

-no marter from whom you buy you will be given a square deal, a full count, all the value that the price warrants.

A Service for Printers and Consumers

This Association maintains offices in the Realty Building.

Mr. C. S. Pike, who manages the Association, has had over thirty years' experience managing the mechanical operations of several well known printing plants in the South and in New England.

He is thoroughly familiar with most methods of producing printing, is keenly alive to changing conditions and his advice has proved most valuable to the members and their customers who consult him about everything from credits to the qualities of various inks.

If you ever get in a position where you don't know just what you DO want, but know that you must have something important printed, consult Mr. Pike.

He can and will be glad to give you worthwhile suggestions as to paper, inks, economies, etc., that will enable you to get what you want and what will suit your requirements best.

The Association offices are on the third floor and the phone number is 5-1622.

Coöperative selling? Here's how the master printers of Jacksonville, Florida, go about it. Four-page bulletin is 8½ by 11; contains list of members and reproductions of actual orders

The Pressroom

By Eugene St. John . Stamped, addressed envelope must be enclosed with your letter when reply by mail is desired

Ink Suited to Purpose

Under separate cover we are sending you the program we have just printed for the annual Ice Show. This book is printed under ordinary conditions with spray gun, but we do not seem to be able to get the brilliant black you get in The Inland Printer.

This book, rich in interesting half-tones, requires mechanically cut overlays to do justice to the engravings. An ink better suited to the paper also is necessary. Note that your paper is "tinny" in finish compared with The INLAND PRINTER's stock. You need a stiffer (heavier) ink for the harder surface. While The INLAND PRINTER's stock has a bluish tone, yours is decidedly cream-like in tint.

For a brilliant black, this stock requires strong toning with toning Prussian blue and toner reflex blue. These toners counteract the weakening effect of the varnish in which the carbon-black pigment is ground in respect of its depth and luster. Some inkmakers substitute a soluble black to counteract the effect of the varnish, but Prussian blue and reflex toners remain the

Send a sample of your paper to the inkmaker and he can supply the right halftone black.

Platen Halftone Black

We would appreciate advice regarding the enclosed halftones. On Number 2, a bond black was used to eliminate the dead effect of Number 1, which was printed with halftone black. The bond black picks the coating, while any thinning with halftone black spoils the effect.

The job was printed on a platen press with new rollers at a temperature of 75 to 80 degrees. It appears to me that the thinner ink will not lay on the sheet, and the stiffer ink picks the coating. If I have diagnosed correctly, I still am unable to effect a cure.

What you need is platen-press halftone ink of good grade, strongly toned with reflex blue and deep Prussian blue. The latter is rather dirty and not used alone, but is an excellent toner for black when used with reflex blue for the purpose. Cylinder-press halftone black is not suitable for the platen press; and by adding bond black, as you have discovered, one is confronted with picking. Neither is it practicable to thin a job or bond ink in an attempt to substitute it for halftone ink, because to reduce it enough you must spoil the blackness.

Platen-press halftone ink is built on a formula for which there is no substitute that will satisfy.

Color-matching Trouble

We are enclosing two samples of printed matter, one the engraver's proof and the other from the finished run. Because the ink was wrong when it came from the manufacturer, and because we were pressed for time, we ran the ink as shown on the sample. But the variation in shade is objectionable to the customer, who may refuse the job for this reason.

This is a varnished ink and of course should not be doctored or changed. In okaying this color for the pressman, the writer was conscious of this slight variation in shade, but considered it a commercial match of the engraver's sample. The point is, do you consider this difference in shade a sufficient cause for refusal of the job, or would we be justified in claiming it to be a commercial match of the sample?

Unfortunately, you are in a position in which you can only throw yourself on the mercy of the customer. Your mistake was in running the inkmaker's off-shade inks without the customer's consent. As the inkmaker failed to make the easy matches of the colors, you have just cause to ask him to share, at least, whatever loss may be incurred.

The trouble is, the inkmaker supplied cold shades for the warm shades of the engraver's proof, thus spoiling the color scheme entirely. Had he failed to match just one of the colors, the effect would not have been so far removed from the engraver's proof. If this is a large job still in the flat sheets, you can approximate the engraver's proof with warm tints over cold colors.

Die-cutting on Platen

We are seeking information on die-cutting on the platen press. The particular thing that is bothering us is how to handle the waste parts after the cutting. If the waste parts are cut clear, isn't there trouble when these parts fall under the press, or won't the die fill up and cease to cut properly? I understand, too, that if a little part of the cutting rule is removed with a file, the entire circle will not be cut and the sheet will be delivered intact, so that the waste pieces can be removed by hand. The die was made by a manufacturer, cost twentyfive dollars, and should be a good die. How about tympan, press sheets, metal press sheets? How is this work done? A large quantity is to be done, and we may require an automatic press.

A couple of notches in the rule on the side of the sheet opposite the bottom gages assist delivery, as you surmise. There should be little bits of rubber or cork close to the rules to push the sheet off the die. All packing is removed and a sheet of saw steel secured to the platen after any necessary overlays have been placed under the sheet of steel. The steel sheet can be secured with countersunk screws or with cold liquid solder. No underlays beneath rules are used.

Cellulose-tissue Wraps

Please tell us how the enclosed cellulosetissue envelope was printed and made. Has a press been developed that will print and convert this material, or will the tissue have to be printed and then turned into an envelope by an envelope machine?

The deep olive-green ink was first printed on the reverse side of the tissue (the sheen of the tissue causing the lustrous appearance of the green ink, making it look as though it had been lacquered). The white ink was next printed on the face of the tissue, after the green ink on the reverse side had dried. When the ink had dried, the tissue was made up into envelopes. We are sending you the names of concerns supplying the necessary equipment to feed the tissue, print, make into wraps.

Gold Ink, Tan Ink

Enclosed is a press sheet of a job on which we are trying to get a good result with gold ink. We have run first, as you can see, a tan base color, and printed the gold impression over this, as shown on the back of the sheet. We have used a fairly good grade of dull-coated stock, and both the base and gold inks were also of a good grade. After looking at this sheet, could you advise why the gold is so dull, and if, in your opinion, it is necessary for a job like this to run two impression of gold, even after printing a base color?

If all conditions are favorable, one impression over tan, or preferably yellow ink, is satisfactory. Some printing-ink varnishes spoil the glitter of bronze, and the few varnishes suitable are comparatively thin.

Because of grease used in polishing the bronze, this varnish lacks tack. To carry the thin varnish and metallic powder unseparated through the inking system to the form, it is absolutely necessary to use rollers with ample tack, and varnish and powder must be mixed in the correct proportion for the paper—in this case, say, six parts varnish to four or possibly three parts powder, by weight. Your mixture is much too thin because of too much varnish, and the poor distribution shows the rollers are without sufficient tack.

This ink should be stirred frequently in the fountain with the ink knife, unless the fountain is fitted with an agitator or the device which turns the fountain roller in the direction opposite to the regular one at intervals, and by so doing churns the ink upward from the bottom of the fountain.

The foregoing covers your problem fairly completely, but it is necessary, when surprinting gold ink, to get it on the base ink as soon as its set permits handling the sheets without smearing. The first down ink never should be allowed to dry hard. The rollers should be set light, and since they vary in resiliency inherently, and are subject to atmospheric influences during the run, a hard-and-fast rule for setting the rollers is impracticable. It is well to start a resilient roller showing a streak oneeighth inch wide from end to end across the plates, and if this is too light contact, the streak can be increased to oneeighth, one-sixth, or even one-fourth inch wide if necessary—the idea being to carry the rollers as high as practicable and set with same contact to the press vibrators.

The form should be made ready with an ink of good color other than gold so that a thorough makeready is more likely, when variations in the print are easier to note. A light but not weak impression is helpful. Running these plates on wood base made register difficult, and it shows up badly where close fit is necessary.

Heat and Softer Ink

The sample herewith was printed on an automatic platen press, and I had considerable trouble with sticking, as indicated on the sample. I tried various remedies without success, including mixing varnish and wax with the ink. When I called in the ink man he advised mixing washup compound with the ink, but it did not stop picking. Perhaps it is caused by faulty paper.

The paper is up to standard, and if a temperature of 75 degrees is maintained in the pressroom, and platenpress halftone ink is used on coated paper, you should have little trouble with picking, provided makeready is not slighted. If picking still should continue, add a little special soft halftone ink, which will not weaken the color like the reducers you had tried.

Carbonized Paper

One of our French clients, a well known printing concern, has written us to learn what processes are used in the United States in printing carbonized or carbonized sheets. By carbonized sheets we mean the kind used in making sales books and the like—sheets printed on the face, with carbon on the reverse side. Our correspondent would also like to know what quantities of these have been printed in the last few years. Can you enlighten us?

An enormous quantity of manifold or fanfold stationery has been carbonized during the past quarter century in this country since multiple-billing forms have become so popular. When the entire surface of the reverse of the sheet must be carbonized, and this sheet inserted between printed sheets which are not carbonized, it is the custom to get the carbon paper from the manufacturer of this material, who has the set-up to produce it economically. This method is yielding to spot carbonizing, which is more convenient for



"In the Days That Wuz"—Old Warhorses

Cartoon by John T. Nolf, Printer-Artist

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the office worker, saves the time of inserting carbon sheets or removing them when the sets are supplied with carbon sheets inserted, and helps the worker to keep her hands clean.

Spot carbonizing is done by the manufacturer of carbon paper for the printer on request, but many printers do their own spot carbonizing. The manufacturer runs the web of paper from a roll over a hot steel roll which applies the wax-like carbon, called "dope," after which the web is carried over a cold roll to chill and set the wax. The web is next slit, after which it may, in its travel, be cut to size of sheet required or rewound in rolls.

One fanfold machine, for example, prints on six webs of bond paper fed from rolls, and handles five webs of carbon paper also fed from rolls. The same machine numbers in a separate color, perforates, punches, and so on, and delivers the sets of six sheets, interleaved with five sheets of carbon paper, piled in the order of sequence of the consecutive numbers on the delivery board, neatly folded and ready for the bindery. Some of these machines have been running twenty-four hours a day for years. This is just one of a number of types of manifold machines in use. They are very useful.

Spot carbonizing on the reverse side of the printed sheet can be done with special carbonizing ink suited to the paper used and to the press. It is customary to print the face first and carbonize last. Papers ranging from news to ledger are used, and all makes of platen, cylinder, and rotary presses are employed by commercial printers.

The best spot carbonizing is done by using a wax dope, which is run at about 125 degrees Fahrenheit by utilizing a heated fountain with its steel roller traveling in the opposite direction common in the undershot fountain. Agitators are also helpful. A special bond paper coated on both sides is preferred, but the hot process also gets results on ordinary bond and ledger. This carbonized work is folded by hand to scoring or perforated rules included in the form, or struck in with attachments on the press cross rods. Care is also needed in cutting and trimming to avoid smearing.

We are sending you the names of manufacturers who will be pleased to give you detailed information, and the name of a leading spot-carbon printing concern which may possibly allow your client to use its patented process in France.

Highlight Halftone, Solid

We are enclosing copies of a job of which we are ashamed. The customer is having another cut made, as he did not like the job; and we probably will have to print the job over. Our pressman tried to print it on a cylinder job press, and wound up by printing it on an automatic platen press—and failed on both presses.

We called in another pressman from a larger shop. After spending three hours on his makeready, he turned out as poor a job as our own pressman had turned out.

Proof from the engraver was excellent, and we ordered special ink for the job. We will welcome makeready suggestions.

In printing a halftone, largely highlight, in the center of an absolutely solid plate (in this case, a picture of a dog sitting on a pedestal), you have the problem of perfectly inking the larger solid portion and keeping the highlights sharp and clean. Failure to keep the highlights clean may be due to too much ink, too much squeeze, or to careless handling of the sheets (which are backed up so that this plate appears on both sides of the sheets). Just a little offset will show in the highlights and give a smudgy appearance thereto.

Because of the solid, it is easy to err in all three respects: too much ink, too much squeeze, and permitting offset on the reverse of the sheet. The jogger cannot be used, and the delivered sheets should be allowed to rest as they fall on the pile until the ink has had time to dry.

This job would be easier if the presses were equipped with non-offset spray device.

First, make sure the plate is level and type high. After overlaying with tissue patches-so that plate prints well in the highlight center, and just weakly in the solid-pull an impression on fifty-pound book, cut the dog and the pedestal from this sheet, and paste it in register on the overlay. Pull a second impression on French folio, and from this, cut only the dog. Register the second cut-out sheet on the first in the packing. Pull a third impression on the coated stock of the job, and cut this entire print from the sheet, beveling off the four edges one or two points. This cut-out is placed in register on the sheet next below the drawsheet or tympan.

With this kind of makeready you can print the lighter tones clean, and ink the solid without an excess of ink. After running a few sheets, examine the highlights of the print to make sure that only the surface of the tops of the dots is printing. When running

the first side, keep a sharp watch for offset. The least bit visible will show in the highlights when printed over it in backing up, and will spoil the job's center of interest—the highlight picture of the pedigreed dog on a pedestal in the center of an absolute solid.

While avoiding smudge in the center, you must also very smoothly ink the solid; and, to avoid specks and dirt, you must watch the ink coming out of the can, in the fountain, and on the inking system.

Gold and Aluminum

How to get a good print on a previous impression on gold or aluminum ink is a question frequently asked. Sometimes a poor print results from incomplete makeready. For example, a cover design may include large letters, either type or hand lettered, in which the letters do not consist of uniformly heavy or light lines but of alternate light and heavy lines as, for example, in the type face called "Lilith." If, in the larger sizes, the same squeeze is applied to both light and heavy lines, the latter will not receive enough squeeze. It requires an extra folio, .002 of an inch thick.

By giving attention to the tones in the plates and the type it is just as easy to print over gold and aluminum inks as over other inks. In addition, however, in printing on top of any color, the surprinted ink must follow on top of the ground ink when it is set but not bone dry, or, in other words, just as soon as the ground ink has set so that the sheets can be handled to feed the second run without smearing the ground ink. The elapsed period will vary with different inks and papers and various atmospheric conditions, so that the time to make the second run is safely determined only by noticing how the first-down ink responds to handling of the sheets.

Gold and silver inks are ground in special varnish to dry promptly, and as neither the gold powder nor the aluminum leaf used have drying quality, the drier is concentrated in the varnish and is quite effective. If the printed sheets dry out too hard, it is difficult to get a smooth print with the surprinted color, with the result that either the surprinted ink must be charged with a wax compound to give it a grip on the glassy film of metallic ink, or two impressions of the surprinted ink must be made. Neither corrective improves the appearance of the finished job.

"REAN" MAY LOOK LIKE "BEAU"

By Edward N. Teall

READING PROOF on my latest batch of Proofroom copy, I noticed a sentence which had simply written itself in the course of what I was saying, but which seemed so good that I marked it to go in italic-and am now using it as text for an article. Speaking of the fairly well known fact that none of us is infallible, I remarked that if we were, the compositor would do it all. The author would give him perfect copy, and he would set it without an error. The road from the machine to the press would be direct; there would be no halfway stop in the proofroom. Since the proofreader's whole reason for being is the catching of errors, there would be no proofreaders-because there would be no errors. Infallibility would be a lopsided sort of a blessing, you see.

I once had charge of a small shop where the compositor, the lone compositor, had things very much his own way. Proofs were read by the young lady in the front office. She was the boss's secretary. She handled the concern's correspondence. She wrote all the letters, and filed the carbons and the replies. She took care of orders. And she read proof on all that we printed. She was a smart gal, but she was not such a hot proofreader. It was partly her fault that the compo had gradually settled down into the habit of setting type carelessly. He knew that even a clean proof was sure to be pawed over and chewed to pieces. So he simply threw the stuff into type any old way, and fooled around until it came time to close up on the job and produce; then he was one of the finest compos ever. He came as near as any man on a linotype that ever I knew who might be called a proofreader's nightmare. He reaped, and the gleanings were small. It was just a matter of whether he meant business or not. When he did, he was a marvel of accuracy. When he didn't, he could turn out some of the sloppiest galleys ever.

Sitting at a machine all day, hitting the keys in endless monotony, is hard work. Work isn't worth doing unless it is hard; the trick is to make fun out of hard work, to get the satisfaction of going up against tough opposition and coming out on top. It's no wonder the compositor's mind becomes tired, but at that, I don't feel so sure he knows

what it is to be really exhausted quite as well as some of those who make copy for him to work on. Eight hours of writing dictionary definitions will leave a man's head pretty well played out. The compositor puts in his time, turns out the expected amount of work -and guits. His mind is free until he returns to his machine next morning. The fellow who writes the stuff can't get away from it so easily. But the fellow who makes the copy, the one who sets it, and the proofreader who goes over it so laboriously, all have the same opportunity to take the bitterness out of drudgery. The happy writer, the happy compositor, the happy proofreader is the one who keeps mentally alive; who takes care of the technical details of his assignment, but also pays some attention to the substance of the work he is engaged with at the time.

Certainly nobody peruses, just for fun, the real-estate editor's reports of property transfers as recorded on the public books. To one who is not scientifically studying the market, there is no charm in this stuff. It has no thrills; it isn't even educational. But it does give the worker discipline, and a healthy, right-minded person gets joy out of all honest discipline. The fun comes at the end of the job-if you have done a clean job. Somebody, I am sure, will poof at this as Pollyanna stuff. It isn't, at all. It's truth. It's the slack worker, not the high-class one, that discipline irks-the tyro, not the veteran; the straggler, not the star. In the course of a week's work in any print shop there will be some tough spots, some hard going, working on matter that evidently is interesting to someone, else it wouldn't be printed, but is a valley of dry bones to the printer folk. But the greater part of the work in almost any shop is worth more than mechanical attention. Compositor and proofreader cannot afford to concentrate on the substance of the matter to an extent which cuts into the performance of their technical functions; they can't afford to become so interested in Caesar's doings that they forget to watch the "ae." Rightly managed, intelligent interest in the substance of the copy will improve their percentage, mechanically, because an alert mind does better work.

Now, let's get down to cases. I often hear it said that you can't expect clean galleys from handwritten copy, nowadays; that the boys are all out of the way of reading it, and must have typewritten copy. The famous but anonymous persons who set and proofread old Horace Greeley's stuff years ago have gone to Printer's Paradise. Now, you will hear it said, nobody can work from manuscript. Tommyrot! There are some kinds of work that have to be handwritten; most dictionary copy is, and that's tough stuff in any man's print shop. Some people do write atrocious fists. And it's generally the smartest ones who write worst. I don't write copperplate, myself; but I do think there are a few little tricks to my copy that any compositor could spot quickly and handle without troubleif he wanted to. That brings us to the innards of the matter: How far has a compositor a right to go in letting hand copy stump him?

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"Bean" may look like "beau" in the copy, but the man at the machine has no alibi whatever for setting "Use your beau," or "Let's have baked beaus for supper."

The essence of what I have in mind is that the compositor, having first whack at the copy on its way into print, must not let his mind be mechanized. He can't set type while dreaming of his date for the coming evening, or reviewing the ball game he saw yesterday. He simply must put his mind, all of it, on the job in hand.

Rooting through some old papers, I found notes in connection with work on a reference book, some years ago, and they are exactly in line with the subject of this piece. Remember, these misprints of which I am speaking are from first galleys, before the proofreader had his turn at them. None of them got into the book-be sure of that! But they all seem to show that the compositor was distinctly not clamping his mind down on the work in hand. No matter how bad the writing, he would have to do mighty little studying to get at the fact that mother in vinegar is not a stingy but a stringy substance; but "stingy" is the way it came off the machine.

When he made the type say that the male narwhal has a "tuck" six or seven feet long, instead of a tusk, it might well have been a mere matter of hitting the wrong key, the hazard every typesetter must face. So too when he set "lines of planes" instead of "lines or planes." But it's stretching out the

claim to an allowance of mechanical misses pretty far when the list continues with such as these: "nickel place" for "nickel plate," "occupart" for "occupant," "earthly" for "earthy," and, last and best in the list, description of a petticoat as "a loose undershirt." Just an "h" for a "k," but what a "h" of a mess that made of the word!

Now, take that alibi of illegible copy. On a book job, some time ago, "plum" was used in the sense of "prize." Suppose the "ri" did look like a "u," as might easily be the fact. Is that a defense for setting "puze"? The context gave the clue, clearly. I think it would have been better, if the compositor honestly could not work the thing out, to have set four "x"es, or to have left a blank space. Either way it would have been more sure of detection in the proofroom than "puze."

Once, on a book job, I got "envious" for "environs." My contention is, the operator either did not care, or else took a malicious delight in setting it.

Understand, these are all first-proof errors, not proofroom errors. I know how easy it is to make mistakes when the mind sags under steady strain. I do not think perfect composition is possible—though it's simply amazing to observe how a good operator will go through galley after galley with nothing but a "typo" here and there, at long intervals. What I am socking at is the tendency which I am quite sure some operators have to undervalue their own work, undermeasure both their responsibility and their opportunity-and to "lay back" on the proofroom. Indeed, someone may say "That's funny talk to come from the Proofroom corner—they ought to be glad we make errors, else, what would become of their jobs?" But proofreading will always be needed, and the fewer the marks the reader has to make, the less the economic waste along the line.

Surely no compositor would seriously say "I don't mind making errors, because that makes more work for the other fellows."

I hope some good lad who pounds the keys will rise to show the class that Teacher is all wet; but I sure do wonder why so many operators take so little pride in their work, are so willing to lean back on the check-uppers who come next in line.

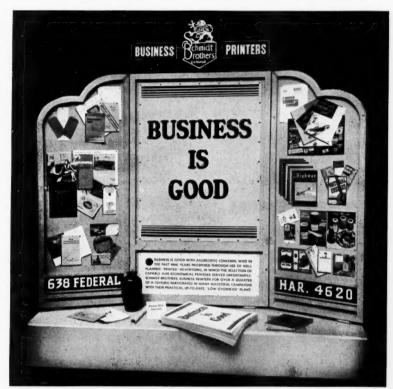
Meanwhile, my hat is off to the highclass operator; he has a hard job, and does it beautifully.

INSTEAD OF TWIDDLING THUMBS-

By Edward Holger

Business is coop," says Charles Schmidt, president of Schmidt Brothers, Incorporated, commercial printing concern in Chicago—and he really means it. But behind all good business is a record of ingenuity and enterprise, and Mr. Schmidt's current record is worth a little story.

It begins with the display space reserved by Schmidt Brothers at a cer"I am always willing to try anything that seems to have a spark of benefit in it," says Mr. Schmidt. So when the convention opportunity presented itself, it seemed only logical to tell somebody: "Business is Good!" A home-made display board (costing \$6.75 complete) was set up in a convention booth for which the charge was \$30. The display is shown below.



Charles Schmidt made the board himself, took convention display space, got more business! Posters proclaiming "Business is Good" were quickly picked up by other exhibitors at the show

tain manufacturers' convention, held in a large Chicago hotel last December. Now what business has a printer entering a manufacturers' national convention? Well, in this case, it was to tell the delegates: "Business is Good!" It was a smart move.

Less than a year before, the Schmidt concern, established for over twenty-eight years, had met with an unfortunate accident. Resourcefulness being one of Mr. Schmidt's strong points, the difficulties were soon smoothed away. In fact, thanks to good management and aggressive selling, the plant began to show substantial signs of activity. Things were moving.

The posters, carrying the simple slogan "Business is Good,"—printed in large red letters (wood type) on sheets 17 by 22 inches—were put out where people could help themselves. Overnight, practically every exhibitor had put posters in prominent locations.

And from there the idea spread to other firms throughout the city. Requests for the poster began to come in, and the Schmidt outfit gladly distributed free copies, which carried the firm name at the bottom. As a result, bona fide orders for the posters in quantity were received—and then business became even better, as requests for the posters opened the doors

to new accounts. A simple promotion had thus clicked in a profitable way.

Charles Schmidt has always been a believer in novelty and good-will advertising. One of his stunts was the designing and distributing of paper golf tees. These are little squares of light cardboard, printed in long strips and gangs, and cut to individual tees on the paper cutter. They fold flat when not in use, and, of course, they carry the firm name and a brief message about good printing. Millions of them have been given away to date, requests for them even having been received from abroad.

"I have always felt that life is pretty much what you make it," says the genial and progressive proprietor of Schmidt Brothers. "I am the father of twelve children, four of them printing fledglings, and I have always found time to be a father as well as a business man.

"I have been an avid reader of THE INLAND PRINTER for many years, and am always stimulated by the high standards of the publication. Your magazine seems to give me that 'It-can-be-done' spirit. We keep back-copies in the shop so the men will have access to this inspiration."

Mr. Schmidt doesn't claim to have anything very unusual in promoting his "Business is Good!" campaign. He says: "It was a gradual evolution of a bigger thing from a number of small ideas. But perhaps that is the best plan after all. Little sparks often kindle a large blaze."

Carrying out the little-spark idea, Mr. Schmidt printed up blotters with the "Business" slogan together with pertinent comment on the times. Also, for a while, incoming phone calls to his plant were answered with the words: "Business is good! This is Schmidt Brothers."

Keep an eagle eye on the details and you won't overlook any bets!

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"How's Business?"

To obtain a fairly accurate index of monthly printing sales in New Orleans, members of the New Orleans Graphic Arts Association have been requested to phone in each month a report of business transacted. The information is to be treated confidentially, and the results of the total compilation will be published in *Reprint*, bulletin of the association. It is planned to make this a regular feature if enough firms will coöperate.

AVERAGING COSTS POOR POLICY

By C. D. Beckman

THE PRINTER who makes a practice of "averaging costs" in preparing estimates is more than likely to lose both business and profits.

Here's how it works out:

The Smith Manufacturing Company buys printing from two printers: Jones and Brown. Jones and Brown are equally qualified to handle all phases of the Smith Manufacturing Company's business. Both printers are called in to estimate on all jobs given out by the company. Since the quality of the work done by Jones and Brown is comparable, the jobs are awarded strictly on a price basis.

Jones finds himself getting all the simpler jobs, which he handles at a reasonable profit to himself; while Brown gets all of the more complicated jobs—the jobs with a high incidence of "grief"—and handles them at little profit, if not, indeed, at an actual loss.

The reason for the differential in the type of jobs that Jones and Brown secure and their profit or lack of it lies in their respective methods of estimating on jobs.

Jones considers each job individually. He does not attempt to "average" his costs. If he is figuring on a complicated job, he takes complications into consideration in preparing his estimates. He charges what that particular job is worth. He does the same with respect to the simpler, "run-of-mine" jobs.

Brown, on the other hand, has fallen into the all too-common fallacy of attempting to "average" his costs. He is more apt than not to allow himself too narrow a "margin of safety" on the complicated job, with the expectation of "making it up," if necessary, on the simpler jobs. And he must "pad" his price on the simpler jobs in an effort to offset the losses which he has taken or may expect to take on the more complicated jobs.

The result: Jones is usually "low" on the simpler jobs and "high" on the complicated jobs; conversely, Brown is "high" on the simpler jobs and "low" on the complicated jobs.

And so Jones gets the simpler jobs and makes money producing them. Brown gets the complicated jobs. His expectation of "making up" for any possible loss on them, through the means of the simpler jobs, is not realized for the simple reason that his prices on the latter are not competitive.

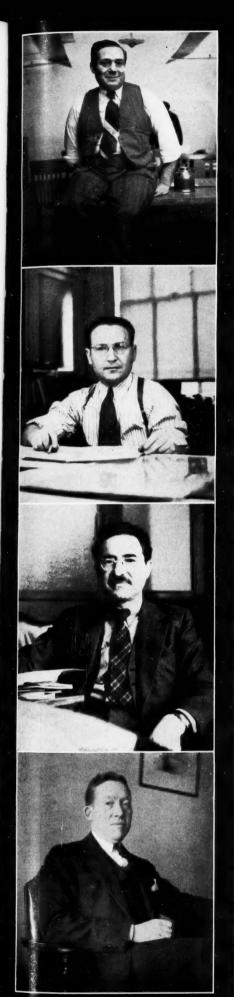
It will at once be seen that Brown is caught in a "vicious circle" of unprofitable operations from which there is only one channel of escape. Since his customer, the Smith Manufacturing Company, in awarding business, considers each job and each price on its own merits, Brown must do likewise. He must forget all about "averaging": must carefully analyze the cost of each job-whether simple or complicated -and submit prices accordingly. In this way-and in this way only-will he get his fair share of each type of business, and handle both at a reasonable profit.

The case of the Smith Manufacturing Company and printers Jones and Brown can be multiplied many times over in the printing business throughout the length and breadth of the land. It spotlights one of the principal reasons why some printers consistently make money, year after year, while others, equally well qualified in everything that concerns production, find their margin of profit at best problematical, at worst non-existent. There is nothing mysterious about it. It is a simple matter of factual evidence.

I cannot better conclude these remarks than to quote G. J. Stegemerten, superintendent of time study, Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pennsylvania. Says Mr. Stegemerten:

"Costs based upon averages, which often means that standard lines and simple work are costed too high, while special orders and more complex jobs are costed too low, are no longer sufficient.... Manufacturers basing costs on averages instead of accurate standards are quite likely to find themselves receiving orders for all the complicated work on which they bid, while their competitors who have accurate costs based on actual labor and material are awarded all of the simpler work that comes along."

How pertinently all this applies to the printing business! And how careless some printers are about actually applying it. It's a simple principle, but a vital one, and upon its recognition often depends a printer's ability to stop losing money and start making it.



AS WE GO TO PRESS

Sol. M. Cantor

President of the Composing Room, Incorporated, New York City, and past president of International Trade Composition Association. From his busy shop come outstanding specimens of modern advertising typography. Publisher of slick journal "PM."

D. F. Keller, 1869-1939

Shocked were a host of friends at the news of Mr. Keller's death on April 25. One of Chicago's most colorful and energetic printers, president of top-notch D. F. Keller and Company, Incorporated, he liked to service his own accounts, and never shirked footwork.

Martin J. Weber

An artist and designer, Mr. Weber has long devoted his time and talents to his studio in New York City. Recently he branched out with the Weber Process, a remarkable method of obtaining, entirely by photography, unusual variations of copy.

Walter J. Mattick

As president of the North Side Printers Guild of Chicago, Mr. Mattick has done yeoman service in lining up speakers for the meetings. He is a partner, with his brother William, in the Mattick Printing Company, Both have been enthusiastic workers for the good of the Guild.

Robert L. Leslie

He began as a doctor, but now devotes most of his time to editing, with Percy Seitlin, the protean and provocative "PM, an Intimate Journal for Production Managers, Art Directors, and their Associates." Headquarters: the Composing Room (see Cantor, above).

William T. Kirwan

A visitor from Australia; crossing this country and Europe. Director of Angus & Robertson Limited, Sydney, and representative of The Halstead Press Proprietary Limited, Sydney. These concerns produce and sell books only; some fine limited editions.

Frank M. Knox

You're hearing a lot about the Knox Plan for Printing Control these days; seven years of engineering research went into it. The Knox organization is in New York City, but Mr. Knox himself has been out around the country, addressing various organizations.

Norman Ventriss

Recently joining the Hawthorn Paper Company, of Kalamazoo, Michigan, in a salesservice capacity, Mr. Ventriss found new territory, left a host of friends in the Chicago area. Formerly executive secretary of Western Paper Merchants Association.

Photos: (L) J. L. Frazier; (R) Albert E. Peters



PUT TYPESETTING ON SOUNDER BASE

THE PRINTERS of Wichita, Kansas, who operate typesetting machines (newspapers excepted), in an effort to arrive at the cause of the common complaint regarding price cutting and other price difficulties, recently held a meeting under the sponsorship of the local printing organization, the Printing Industry of Wichita. Invitations were sent to all plants having composition machines.

As a premise on which to start discussion, a statement was presented to the effect that probably the larger part of the complaint about selling prices of printing originates in the prices charged for machine composition. Does any printer producing his own machine composition actually know his costs of producing it? Are machine-composition prices based on a foundation of factual knowledge?

The discussion started with a bang and proceeded thoroughly to cover every angle of machine-composition production. To stimulate it, a blank form, shown herewith, was distributed among the representatives present, creating curiosity and comment.

No attempt was made to reach an agreement. The purpose of the meeting was to set the owners of typesetting machines to thinking about the costs which actually enter into an hour's machine production and the prices at which it should be sold. Each member was asked to fill out the form and turn it in to the secretary, who was charged with compiling the returns in a composite statement for the participants and with showing the variations of costs with a view to determining how such variations affect selling prices of printing in the community.

It is understood that other factors causing instability in printing prices may also be investigated later on, the object of all the investigations being to iron out inconsistencies in costs entering into final selling prices.

For the report of the meeting at Wichita, THE INLAND PRINTER is indebted to C. H. Armstrong, of the McCormick-Armstrong Company, of that city. Mr. Armstrong has long been prominent in the leadership of the industry, both locally and nationally.

To the blank form passed around at the meeting, the editor has added the column headed "Approximate Ratios to Total All-inclusive Cost," appearing on the right, so that persons owning typesetting machines in any city, desiring to know the "foundation" of their costs, will have a yard-stick with which to measure their own figures.

In these days when margin between cost and selling price has been shaved thinner than the thinnest dime, and, as often as not, is on the loss side of the line, printers cannot be too careful in having before them *all* the facts about their costs and selling prices.

The printers of Wichita are to be commended upon the really scientific way they have undertaken to arrive at the facts regarding their costs. Their will to do something constructive to help themselves, aided by their own cost figures, ought to do a lot towards stabilizing prices in their community.

ITEMS OF COST IN OPERATING TYPESETTING MACHINE

Amount invested in transportation of machine to your shop, setting it up, wiring, motor, plumbing, light fixtures, benches, racks, tables, tools, galleys; accessories, such as liners, extra molds, extra magazines, etc. Amount invested in mats, etc. Amount invested in metal. TOTAL INVESTMENT. (If you loaned this amount or invested it in Government "Baby Bonds," figure how much you would receive.)

ITEMS OF COST	Approximate Ratios To Total Cost
2. DEPRECIATION ON ABOVE— EACH YEAR	6.23
3. COST OF HEAT, LIGHT, POWER AND RENT—A YEAR (Usually apportioned on square-foot basis.)	1.54
4. COST OF TAXES	1.86
(Proportion of all general expenses including management, errand running, office expenses, postage, collections, deliveries, stationery, etc., etc., etc.)	37.08
6. COST OF LABOR ON MACHINE	52.83
7. COST OF LOSSES—SPOILAGE\$ (Work done by machine never collected for, metal sent out and not returned, etc.)	.46
TOTAL OPERATING COST A YEAR\$	100.00
Divide above total operating cost by the number of hours work ACTUALLY SOLD a year—WHICH WERE——HOURS.	
EQUALS—COST AN HOUR	\$3.837
OR-	
You can divide TOTAL OPERATING COST by the number of THOUSAND EMS PRODUCED A YEAR, and you will have COST a thousand	
ADD FOR PROFIT IF ANY DESIRED	

*Ratios and hour cost, from "1937 Ratios for Management," published by United Typothetae of America, Washington, D. C., added by the Editor.



By Eric Berger

READERS of a large city newspaper were horrified some weeks ago to discover that one of the hobbies which relax the tension under which Miss Clare Booth, brilliant American playwright, incubates her work for the stage, is "shooting cats." The morning after this private vice had become public the Society for the Prevention of Cruelty to Animals demanded an explanation. The explanation was simple and the lowly comma made front-page news. The newspaper had forgotten to print a comma after the word "shooting." Miss Booth is a good shot, but she does not use cats as her target; she is too fond of them. The organization which should have taken umbrage is the Society for the Prevention of Cruelty to English.

Most of us can take our commas or leave them, but when to leave them out is the irritating question. When in doubt, most of us put the comma in; the better rule is to omit it. However, the necessity of never being in doubt is illustrated by the story of the toastmaster who raised his glass high and said: "Woman, without her, man is a brute." When the toastmaster opened his newspaper the next morning he found that a sleepy reporter had made him say: "Woman without her man is a brute." The story does not tell us how he passed that one off on his wife.

Again, no commas at all may sometimes be far worse than too many. A school superintendent was showing his efficiency-minded mayor through one of the town's schools. In one of the classes the teacher was drilling his pupils on the use of the comma. Turning to the superintendent, the mayor questioned: "Isn't it a waste of time to instruct pupils in such useless trifles as the commas?" The superintendent reddened; but only for a moment. He called one of the snickering youngsters to the blackboard and gave him a piece of chalk. "Write," he said to the boy, "this sentence on the blackboard: 'The mayor says the superintendent is a fool." When the lad had done that, the superintendent said: "Now, put a little comma after 'mayor' and another

comma after 'superintendent.' "When the commas had been inserted the superintendent turned to the mayor and asked him to read the sentence. The mayor stalked out of the room and left education where it belonged.

About fifty years ago, the zealousness of a Washington clerk cost the Treasury Department about two million dollars. A new tariff bill passed through Congress provided that certain articles were to be admitted to this country free of duty. Among these articles was foreign fruit plants. The

"Comma trouble" is an ancient complaint—a plague that sometimes has serious, sometimes humorous, consequences. Most of us can take our commas or leave them, says the author of the accompanying article, but when to leave them out is the irritating question. When in doubt, most of us put the comma in; the better rule is to omit it, says Mr. Berger, who here gives prize examples of unfortunate "comma trouble."

clerk who copied the bill did not know that "fruit," which is ordinarily a noun, was in this case an adjective modifying the noun "plants." He inserted a comma between the words "fruit" and "plants," making it seem that "All foreign fruit, plants, etc.," were to be admitted free of duty. In the year which passed before Congress could rectify the blunder, two million dollars worth of oranges, apples, pears, lemons, bananas, grapes, and other fruits came into the United States duty free.

In 1879 the Michigan State Legislature put a statute on the books which provided that all railroads "shall provide a uniform, hat or cap and a distinguishing badge" for employes of the road. The railroads contended that the law made it obligatory for them to provide only a hat or cap and badge for employes, giving the roads a choice between the uniform, hat or cap. The

Attorney General's office, when recently appealed to by the State Public Utilities Commission for an interpretation of the statute, ruled that the railroads were also required to purchase uniforms for their employes. Words, declared the Attorney General's office, control the punctuation marks; the punctuation marks do not control the words themselves.

Nevertheless, most of us are prone to forget this rule, and the misplaced comma always gets a hearty laugh. A recent newspaper article dealing with a reporter's trip through a large dairy had the following prize: "The man having finished milking, a cow offered to take me into an adjoining room, where the milk is cooled." This brings only a chuckle, but consider the outraged feelings of the Nonconformist minister who was made to say that "I want to wear no clothes, to distinguish me from my fellow Christians." The minister had some explaining to do, even to his Nonconformist flock!

Sometimes the puny comma shoulders the blame which properly should be laid to a poorly constructed sentence. Last year, Mrs. Mae Van Fleet, of Roselle Park, New Jersey, petitioned the Orphans Court to construe the will of her husband. He left his widow "all personal effects, excepting my collection of old paper money and coins, my books and cash and securities of every kind and nature." Mrs. Van Fleet claimed that it was her husband's intention to leave her his personal estate with the exception of the old paper money and coins. However, she wished the court's construction because other legatees might contend that the second comma, after word "coins," deprived her of "my books and cash and securities of every kind and nature." Clearer wording would have better expressed the testator's intention. He could have said: "all personal effects, including my books and cash and securities of every kind and nature, excepting my collection of old paper money and coins." This would have done it.

Testators are not the only ones who go wrong with the poorly constructed sentence. If we crane to look at the high places we find that a Seattle, Washington, ordinance makes it unlawful "for any person" to use water during a fire. As this sentence stands, the prohibition also extends to the firemen engaged in smothering the blaze. A revision of the ordinance would remove firemen from the category of lawbreakers.

One of New Hampshire's statutes provides that when two automobiles meet at a street intersection each driver must wait for the other to pass. A literal interpretation of that law would make it necessary for the drivers to wait until one of them died. The legislators might have said that one must wait for the other to pass.

There have been times when the little comma provided the material for a brilliant riposte. Once when Lessing, the great German dramatist, was late for one of Frederick the Second's gay supper parties, Frederick annoyedly wrote on the wall over his good friend Lessing's place: "Lessing is an ass." Underneath this line he put his signature, "Frederick the Second." A roar of laughter greeted Lessing on his arrival. He glanced at the writing on the wall above his place and, taking a pencil, inserted a comma after word "ass." The epigraph read: "Lessing is an ass, Frederick the Second [ass]."

So you see, the little comma, perched like a flea between a couple of words, may sometimes have an importance out of all proportion to its size. Were I to write, referring to the anecdote above, that "this article ended happily," you might agree with me if you liked the story. Should the tale be an old chestnut to you, though, you might

rightly jab a comma between the words "ended" and "happily," to make the phrase read: "This article ended, happily." The little mark does make a difference!

* *

Novelty Gets Attention

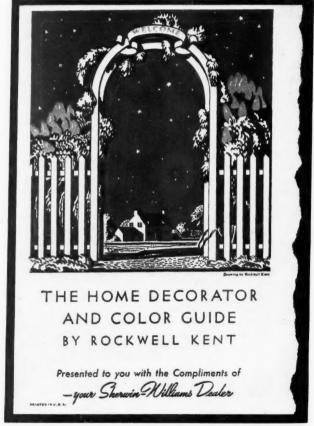
An enterprising hardware merchant got remarkably good results from a mailing card showing a picture of his truck with two rubber-hose washers attached thereto, supposedly as the tires on the wheels of the automobile. Novel, interest-compelling, and a good-will builder because of the timely little gift, this card made a special offer on sharpening lawn-mowers—a job uppermost in the mind of all gardeners at this season of the year.—The Informant, Zellerbach Paper Company, San Francisco.

Colorful Introduction - that's Envelope's Job

• No reputable house would spend money developing the sales ability of its representatives and then permit them to go out dressed in shabby clothing to present an uninviting appearance. But surprising as it may seem, too many reputable houses do spend money to develop to a high degree the selling qualities of another group of their representatives—their mailing pieces—and then dispatch them in dull envelopes which will not quicken the recipient's pulse even one hundredth of a degree. Thus these advertisers pass by on the other side of a real sales opportunity.

Sherwin-Williams Company, internationally known for its own products, is one company decidedly not in such a class. Recently to its dealers it distributed "The Home Decorator and Color Guide," by Rockwell Kent. And this was sent in an envelope bearing a reproduction of a three-color drawing by the famed artist himself. Here is a case of sales-recognition value raised to a high degree. The mailing piece was printed by The Cuneo Press, Chicago.

With such a wide range of color and paper stocks from which to choose, it is almost pathetic to observe the way in which some firms of repute, soundly far-sighted in other matters, continue to use uninteresting envelopes as attention-getters. Scarcely worthy of mention at all is the sales-promotion manager who continues to use the bromidic Government-printed envelopes for his sales messages—envelopes whose appeal is less, even, than that of day-before-yesterday's newspaper. Here is a field which wide-awake printers could cultivate without fear that within the week the list of prospects would be exhausted. Why not look into it?



Corner of envelope (9% by 7%) used by the Sherwin-Williams Company. Rockwell Kent illustration is dark blue, dark green, old rose. White stock

By J. L. Frazier Specimen Kenieu

Items submitted must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

STERLING PRESS, Los Angeles, California.—Your blotters are the best used to advertise printing—or anything else for that matter—which have lately come to our attention. Ideas are fresh and appealing, and copy is effectively written. Typography and printing measure up. One was reproduced in our April issue, and a pair is being shown in this issue. We wouldn't show them if we did not believe they'd be inspiring and helpful to all our readers.

JAMES J. SMIDL, of Gunnison, Colorado.— Layout of the booklet, "Once Upon a Time," is satisfactory. However, the modern cursive type is not in key with the design of the holly border. We'd also much prefer seeing the type of the text printed in black or deep green. While the violet cannot be said to clash with the green and red of the holly bands, the color effect is too striking, considering the character of the copy, and the effect of the pages tends to be too warm.

J. O. WOODY PRINTING COMPANY, of Ogden, Utah.—Congratulations on the Bridge Tea ticket of the Welfare League for March 18 are due for more than its attractive appearance, to which an 18-point solid gray border surrounding both stub and ticket proper (two panels), bleeding off, contributes materially. Resourcefulness is indicated by the fact that the borders were formed of five pieces of maple wood. Further than that, the mitering seems perfect, the two panels appearing as if one piece.

OTTMAR MERCENTHALER SCHOOL OF PRINTING, of Baltimore, Maryland.—Set in the beautiful Garamond Old Style and with a blind-stamped border, which gives a finish that for dignity and as a suggestion of quality cannot be surpassed, the invitation to the February 2 graduation exercises is excellent. The program is likewise attractive. Craftsmanship of members of printing classes at the Mergenthaler school has for years ranked with that done in any school shop, indeed, with that of the better-grade commercial plants.

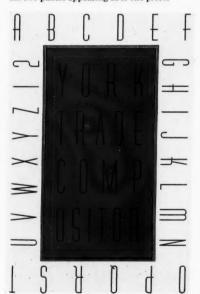
M. F. McGrew, of Crafton, Pennsylvania.— Your mailing piece which combined a calendar and a sample "distinctive blue package," which evidently you use to send your quality printing to your customers, was entirely novel in composition. One of those pleasant jack-in-the-box surprises and a memory-builder for your product if we ever saw one. We don't know in just what way you could more definitely put your message across, and if this is just a sample of the kind of mailing pieces you use regularly, your clients must look forward to them. Small but mighty, we say.

CHRISTISON-JONES, Salem, Oregon.—"Call 8853 for Service" is a striking blotter. Its feature is the black circle half-way across the top which is die-cut around the top for a third of its diameter. The quoted title appears in silver over this black, a 12-point band of which extends horizontally across the stock between

one-point rules in black. Advertising copy in two groups appears above the band and the signature below. All the type is in black, and stock is pale green. The color combination of black and silver on this pale green stock is as pleasing as the layout, with the black circle at the top, is effective. Good work.

THEODORE T. MOORE, of Sacramento, California.—Congratulations upon the striking layout and display of the letterhead of the News. The word "News" in the characterful Huxley vertical is four times as high as that "Printers-Bookbinders" on the left and that "Publishing Company" on the right, and which are set in light Bernhard Gothic, harmonizing nicely. Despite difference in height of letters, all the words are aligned at the bottom. A parallel rule combination follows in red, below which the subordinate matter appears pyramided. Suggestions are that this matter is crowded and that the heading would be improved if the word "News" were in red and the rules in black, these, of course, to be correspondingly lighter in tone, that is, thinner.

THOMAS LAMAR, editor, and staff of "The Spectator," State Prison of Southern Michigan.—The cartoon book, "Brothers of the Blunder World," compiled from cuts which have appeared in *The Spectator* from time to time is a chuckle-provoking work. Presenting as it does the prisoners' own kind of



Cover (41/4 by 61/2), house-organ of the York Composition Company, of York, Pennsylvania



VERY time the words new service are written or printed the public becomes skeptical. These words don't have the same power today they possessed years ago—and we know

from experience.

Last month Phil Mann announced his new type service—a service that allows you to use any foundry type we have at the price of Ludlow composition. What happened? Those in the printing and advertising business just could not believe this. They thought there was a trick to it somewhere.

it somewhere.
Why surely it costs plenty of money to install foundry types and particularly such faces as Lydian, Shadow, Tower, Empire, Trafton Script, Spire, Onyx and Huxley Vertical in all of the smaller sizes. We didn't buy just a font



Text page of house-organ shown at left. This issue was printed green, black, on green stock

Spirited handling by Henry A. Anger, veteran typographer located in Seattle, Washington

humor, it reflects remarkable talent of prisoner-artists over a period of years. No doubt about it, the book presents the side of prison seldom seen or recognized by persons in the outside world—the better side, the humorous side. The cover itself is a laugh-producer. In fact, on each of its thirty large pages is found a number of incidents pictorially presented in such a way as to chase the clouds from the face of any but the most pessimistic *Homo sapiens*. Keep up the good work!

ELITE STATIONERY COMPANY, of Chicago, Illinois.-Your business card, previously reviewed, is characterful and original. Too decided differences in shapes of type handicap the appearance of the two blotters, "A Complete Printing Service for the Grain Broker" and "Greeting Cards." The former is well, although uninterestingly, arranged. The latter, however, is broken up into too many parts and the effect of that is exaggerated rather than reduced by the prominence of the panel rules and the scattering of the display lines in orange. Strength of rules-and of the color through contrast-reduces the force of the copy to a whisper, and despite the weakness of the type per se you have printed it in what by artificial light appears a grayish blue-violet which is definitely weaker than black.

HATCH SHOW PRINT, of Nashville, Tennessee.—Your "Date Book for 1939" is really something to "crow about," for it is a 365-day reminder to the recipients that you are on the job ready to provide prompt service. The 56-page book, which measures $3\frac{1}{2}$ by $6\frac{1}{8}$ inches, is a neat job, with a page for entries for the full week. And another thing: we think it was intensely practical of you to run the entry lines

YORK TRADE COMPOSITOR



Pleasing design and colors (dark blue and old rose on salmon) make this a striking cover

as far ahead as January 27, 1940. At last we've found someone who is thoughtful enough to realize that a man makes appointments several weeks ahead and unless—near the fag end of the year—the space for appointments is extended for at least a month, he might as well

dump the date book into the wastebasket along about December 1 or 15. That was a smart idea—almost in itself it justifies the "Date Book of 1939."

LA CROSSE PRINTING COMPANY, La Crosse. Wisconsin.-The moisture-content of paper is, of course, a problem in the majority of print shops. La Crosse very cleverly demonstrates the point involved by means of a calendar which embodies a thermometer and an ingenious humidity indicator. The latter, consisting of two stiff wires, jointed to form an angle, and affixed to the calendar's back, is motivated by the expanding and contracting properties of the stock on which the calendar is printed. Through a die-cut slot, one sees the printed classifications: "Very dry, dry, ideal, moist, and wet" and the tip of the metal wire. This indicator moves up and down according to the humidity conditions -a very simple device with plenty of novelty value. The calendar carries a line: "Designed and manufactured by the La Crosse Printing Company." Nice going!

ABRAHAM LINCOLN HIGH SCHOOL, Brooklyn, New York.—Your school annual, "Cargoes," is vibrant and very stimulating—far beyond the average of high-school student publications. Every one of the ninety-odd pages (5½ by 8¼) shows evidence of ambitious technical training and a progressive spirit—whether in photographs, wood cuts, stage designs, posters, music composition, or other form of creative expression. Block prints are strong and effective, as are the other illustrations; and the specimen bookpage layouts and designs are first-rate. As a member of the Columbia Scholastic Press



NATIONAL SERVICE

LONDON: HIS MAJESTY'S STATIONERY OFFICE 1939

The 24th of Mory, 1930, will be of tremendous Importance for the City of Winnipeg. On that day, for the first time in our history, we will have the honous of seeing, and paying our requests by the resigning Entry and Gassen expected that Winnipeg will be host to accessed the Winnipeg will be host to accessed the Winnipeg will be host to access of thousands of visitors during the feet's Royal Welcome Week. The names of Their Moticias will be on the lips of averyone, and streets shope and houses will be brightly decorated with the Royal Colours.

Let your printed motier for the next few months be in the seator of the treatment of visitors during the feet's Royal Welcome Week. The names of Their Moticias will be on the lips of averyone, and streets shope and house will be brightly decorated with the Royal Colours.

Let your printed motier for the next few months be in the seator of the treatment of the winds will be not to access the three treatment of the seator of the of

Characteristic of the richness of genuine British design is this cover of the National Service Guide, distributed by Government

Announcement (8½ by 10¾) in official red and blue (flag colors), produced in Hignell's offset department. Designed, drawn by W. S. Wheatley

Association, you do great credit to the group, it seems to us. As many had a hand in this excellent volume's production, we can't single out individuals for credit. We would credit, however, The Alpert Press, of Brooklyn, for presswork that augments the high editorial standards.

OBSERVER PRINTING HOUSE, of Charlotte, North Carolina.-That's a mighty effective mailing you've put out: a large gray folder in which two flap-pockets contain specimens of work produced by you for various colleges, hotels, summer resorts, and the like. These booklets and folders are good demonstrations of the Observergraph Process, by means of which extra colors are added to a iob at very little extra cost-in many cases by means of plates which customers have on hand, previously used for printing in one color only. (This process was used to produce the insert, printed by the Observer Printing House, which appeared in THE IN-LAND PRINTER for September, 1938.) Some of the effects are very charming, indeed, and, where absolutely accurate color is not essential, this process has much to offer. Congratulations on the spirited way you have developed this branch of your business, and particularly on the intelligent method.

TIMES-MIRROR PRINTING AND BINDING HOUSE, of Los Angeles, California.—We are not surprised that you have received an unusually favorable reaction to the mailing piece you prepared containing the four-color process enlargement of the Santa Anita Race Track. We'd have been more than surprised if you hadn't! It's but natural that a mailing



Il ednesday noon, April 5th, Crystal Roun, Hotel Sherman, 12:15—THE KNOX PLAN FOR PRINTING CON-TROL—how to save money when buying and producing printed advertising—how to make advertising dollars S-T-R-E-T-C-H farther—the \$50,000 research plan that eliminates waste. Hour Frank M. Knox, New York City.

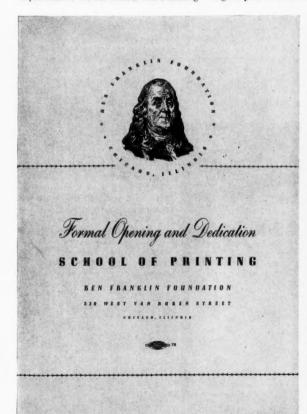
ALSO CONTENT FOR BROADSIDE ADVERTISING

DIRECT MAIL CLUB

Mailing card (4½ by 6½), black and red on ivory stock, sent by active Chicago organization

list would respond enthusiastically to workmanship which is so strikingly designed as this. The cover of the 9 by 12 inch folder containing the black, red, blue, and yellow circles, with the black lettering veering off in directions which are at right angles to one another, provides the urge to peer into the inside. The enlargement of the 35 mm. Kodachrome of the Santa Anita track is a beauty, and we congratulate the track officials on their decision to use a lithographed version of it on their programs during the past season. That we in the graphic arts sometimes forget to exploit to the full the high uses of color is probably true, and this bit of workmanship helps to jog the memory. That the jogging was a pleasant experience you may be sure.

BUFFO-ANDERSON PRINTING COMPANY, of Saint Louis, Missouri.—Pardon the delay in acknowledging your circular, "Extra Punch," and the blotter, "Brilliant Colors," both advertising your ability to handle the new gloss inks. The blotter is especially fine with the half triangle bounded by the left side, top, and diagonal from lower left- to upper right-hand corner in bright red and the lower side of the diagonal, green, A picawide silver band separates the two. Also, near the upper left- and lower right-hand corners inch-and-a-half circles of yellow appear, over which copy is printed in black. To the right of the upper circle "Brilliant" appears on white (stock) following "High Gloss Inks Printed in," the copy over the yellow circle. To the left of the other "Colors" appears in white (stock, of course), this followed by your name and telephone number in black on the yellow circle. The same design is used for other color combinations. It requires extensive masses to fully appreciate the merits of this new ink, one of the greatest of recent developments and the evidence you afford conclusively demonstrates that your staff is particularly adept with ink.





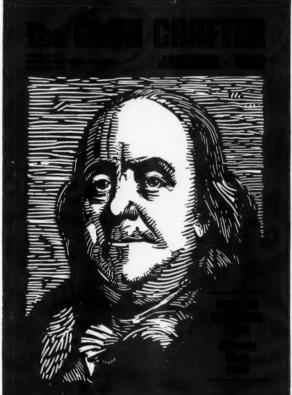


Illustration is brown, type black, white stock; cover (7% by 10%) of publication of student group of National Graphic Arts Education Guild



With an air of unyielding strength, clear thinking, not dallying with non-essentials, is Monotype Twentieth Century. Stripped to letter elements, its starkness is relieved by subtle drawing and pleasing propo

of machine-composition omy. Twentieth Century, se printed direct from will stand up sturdily and will shatograph

JOHN C. MEYER & SON 129 N. 12th STREET - PHILADELPHIA

If you want to sell printing today, slick to the first principles in design typegraphy or returners extens select and select return the first principles in design typegraphy went to sell printing tendry, slick to the first principles in design typegraphy.

PT.*TENDED**

If you want to sell printing today, stick to the first principles in design

D'YE KEN A GUID TYPE?



Mon, this new Scorch is a braw type face. It's as guid lookin' as any Scot's lassie: it's close-set which makes it savin' of space; easy to read (savin' on the e'e glasses); and I've saved the best of all for last . . . it's a linotype face for thrifty alug composition.

John C. Meyer & Son has this new Scoren in 8, 10, 11, and 12 point roman, italic and small caps, for books, catalogs, pamphlets, etc., calling for crisp, straightforward composition of maximum reading case. This complete series with many other new faces will appear in our new supplemental specimen book to be published soon. . . . Watch for it.

IF YOU WANT TO SELL PRINTING TOWN, STEEK TO THE FREE FRINCIPLES IN PRINTING TOWN, STEEK TO THE FREE FRIENDAL DESCRIPTION TOWN, STICK TO THE FREE FRIENDAL DESCRIPTION TOWN, STICK TO THE FREE FRIENDAL DESCRIPTION TO THE FREE FREE FRIENDAL DESCRIPTION TO THE FREE FRI

IF YOU WANT TO SELL PRINTING TODAY, STICK TO THE FIRST IF YOU WANT TO SELL PRINTING TODAY, STICK TO THI first principles in design typography; this statement generally

JOHN C. MEYER & SON TYPOGRAPHERS

Mailing cards (51/4 by 81/4) in a commendable series issued by this progressive Philadelphia concern. Type black, second color light green, on ivory stock. These have a substantial and convincing appeal which should go a long way toward making the prospect Meyer-minded, Inspirational and instructive

MELBERT B. CARY, JUNIOR, The Press of the Woolly Whale, of New York City.-Another keepsake from this blithe and expert source is the booklet "My Little Dachshund," containing a four-part song ("doggerel and madrigal"), the score for which is set in music type created by Paul Koch, son of Rudolf Koch-the first use of this type in this country. The score is printed in red and black on ivory-tinted pages (101/4 by 51/4), and there are ingratiating dog sketches by Warren A. Chappell. Al-

though the canine theme predominates, there is a piscatory undercurrent, and the sportive pranking of the Whale is apparent. Verily, this is a rare typographic jet d'eau.

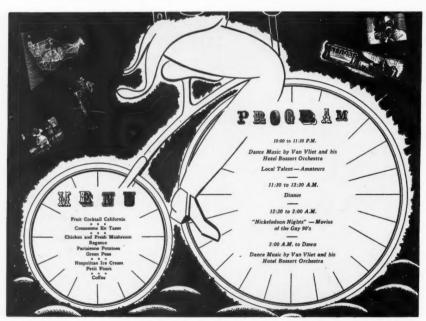
THE ACORN PRESS, of Lincoln, Nebraska. Interesting layout features the stationery of Albert G. Pekar. Personal taste might endorse or condemn the rule treatment of the envelope, but a majority would agree there are too many parts, separate and distinct points of eye-appeal, in the letterhead. To concentrate attention-which means consoli-

dating different copy elements into one group or as few groups as is possible-contributes not only to ease of comprehension but to display force. The rifle bullet carries more force than a charge of bird shot of equal weight. By its scattered arrangement this set-up simulates a charge of bird shot.

NOVELTY ALONE won't do the job in direct mail, although good tricks and stunts are a valuable aid. We have been examining a series of mailing pieces based on clever ideas but wretchedly executed from a layout and typographic standpoint. A safety-pin is inserted in the upper left corner of one mailing, with copy to the effect that "you wouldn't think of donning your Topper and Tails, and then attaching this safety-pin where studs or links would serve the purpose so much better." The copy goes on to develop the idea that there is no substitute for the product in question. Another folder in the series carries a little glassine envelope attached to one corner: "Is it Salt or Sugar?" says the heading, and you're pretty sure to give the envelope's contents a searching glance. Still another folder makes use of the old but provocative "headache" theme, and presents an actual aspirin tablet in a glassine envelope affixed

to the mailing. "Do you suffer from 'Just As Good' Headaches?" is the heading. Undeniably, these ideas have attention-getting value. Even poorly presented-as they are in the series in question-they reach out and stop the passer-by. But after the first flash of the novelty has passed, what kind of impression does the rest of the mailing make? Spotty layouts, jumbled types, careless pressworkthese will reduce the effectiveness of the best idea ever conceived. Novelty alone won't sell the goods! Sound copy and professional layout are used to meet competition nowadays.

> D. D. HALL, The Central Press, of North Topeka, Kansas.-We like that "Personal Appearance COUPON BOOK." It's a little end-stapled booklet, approximately 5 by 2½ inches, containing three or four pages of coupons, perforated for detaching. The cover, printed in dark blue on light blue stock, carries these lines suitably displayed: "Don and Betty Hall are proud to present you with this personal appearance Coupon Book. The coupons in this book are acceptable only at the Star's home, 1009 Webster, Topeka. Each coupon entitles the bearer to one admission at any appearance of Gary Donald Hall. The management reserves right to cancel personal appearance if Star is sleeping." A note on the first inside page is so humorously phrased that we can't resist quoting it, too! "Mr. Gary D. Hall has just signed a contract calling for a life-time engagement with his present managers, Mr. and Mrs. D. D. Hall. This agreement was reached only after a marvelous success in his first starring role "Life Begins at 6:45" a 1939 adaptation of a historical classic. This production had its world premier showing at the Stormont Theatre. Entire Production directed by Dr. H. J. Davis. Costumes



Inside spread of French-folded menu-program (71/2 by 11) produced by and for the J. A. Want Organization, Incorporated, New York City; annual employe-party given by Mr. Want. Black; yellow stock

designed by Vanta. Produced by Mr. & Mrs. D. D. Hall." Each coupon is marked "Good for one (1) bedside seat." Good for a chuckle, too!

MIRROR PRINTING COMPANY, of Altoona, Pennsylvania.-We salute you for as effective a series of blotters as we've seen in a long while. We rate theme and copy first, layout second, presswork third, and typography fourth, although presswork and typography (composition) are on a par, good but scarcely excellent. Specifically, the fault with typography concerns the type rather than its handling, spacing being very good. In some instances, however, definitely modern faces are employed, as, for instance, the smart Kaufman Script and Kabel. Good and readable though it is, Caslon Bold scarcely reflects today, suggests the old-fashioned. Best

Courtesy is the Gulf Stream in Business that melts the Tremendous Mountain of icy Indifference and sends the Ship of Trade safe into the Harbor of Success. We thank you for this Business and trust you have found the work to be fully satisfactory in every detail!

O. E. Booth Printing Service 907 Clinton Avenue. Des Moines, Iowa Telephone 3-3829 for prompt service

Envelope enclosure (2½ by 5½), black and red on white. Type and an idea here really make an impression. Simple, clear

layouts are "Create Confidence," "No Compromise," and "Try the Multigraph," the latter and the last being used to promote business with those who have "a message to get across quickly." Some socialistic-minded printers reading this are thinking, we're sure, "of all things, boosting that method!" but we're thinking what you probably thought when you installed the equipment, and many other printers are thinking, "might as well get the benefit from it as let someone else." What many do not contemplate is that many of the things turned out on letter machines would never become printing. While, on occasions, to get back to technicalities, contrasting types like Ultra Bodoni may be combined with monotone faces like Kaufman, particularly when one is used with much restraint, an extensive

more-or-less even mixture is not advisable. Guard against it, we suggest.

ROBERT STEINLE, of Lansing, Michigan .- Only one item of the large number in your latest interesting package falls short of "good," and it is really bad. As we've often stated in this department those extra tall, thin faces so frequently used today are all right in the right place and amount. The right place, considering the present vogue, is where there is open space, that despite the fact reason would indicate they were designed originally, as they were, to conserve space. In so far as amount, the less the better. For a few words in major display there is point to use of the style, but when as on the ticket "Sixth Annual Xmas Party" there are numerous lines piled closely one atop the other, then, the ugliness of the form is pronouncedly evident.

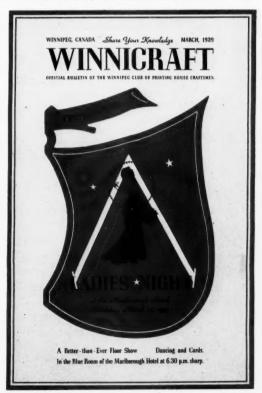
Again, as to positioning of different parts this ticket has the effect of a mad scramble; it doesn't hold attention because the layout lacks that essential quality of unity. Finally, the slim type doesn't harmonize with the excellent and characterful Bernhard Cursive. No fault whatever may be found with the other pieces, the program booklet for the federation's second annual banquet being tops. There is a short outward fold from bottom of cover, front and back. The lively interest is in the cartoon where a gang of silhouette figures are erecting and painting the let-ters of the word "Program," letters being gigantic in comparison with figures. The "scene" is enlivened by what may or may not be a tool house at its right. With part of the picture die-cut to outline along the top the effect of life and interest is materially heightened. Your work seems to improve right along.

CUSTOM PRINTING COMPANY, of Chicago, Illinois.—"Hull House Year Book" is one of the most striking and colorful brochures we've seen in months, something the customer should be more than satisfied with, something you may be very proud to have produced.

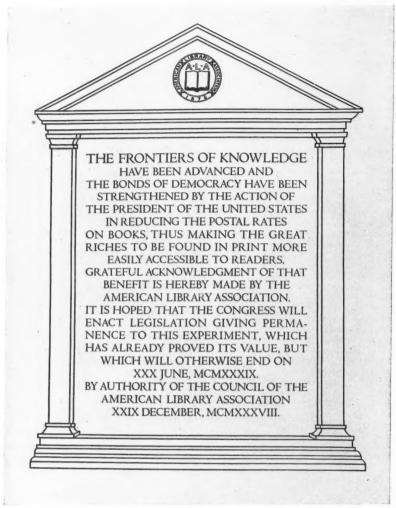
The cover is a brilliant gem. Background is light blue for something more than the upper half of the page and black following, both bleeding off. "Hull House" filling a line appears in reverse, therefore "white" against both blue and black but more over the blue. The letters are 21/2 inches high, of a square-serif style and decidedly condensed. Following this line in the black section are three, "Year Book," "1939," and "Price 50 Cents," the first and third in lettering simulating Eden Bold printed in the light blue. The figures are in the same style as "Year Book," but a third smaller. Overlapping near the top are die-cut bronze one inch circles embossed respectively with a portrait of Jane Addams and a picture of the house, for all the world like a medal would appear. These are surrounded for a space by white flecks which not



Cover of folder (5½ by 8½) issued by Oshiver Studio Press, Philadelphia. Maroon over pink screen tint; the stock is white and rich, making a perfect background for ingenious "spot"



Color and character distinguish this zestful cover (6 by 9) printed in bright orange and black on brilliant yellow stock



Typography in the classic manner is seldom seen nowadays, but is welcome when as expertly presented as above—from a broadside designed by William A. Kittredge, of The Lakeside Press, Chicago. Broadside went to the White House from the A. L. A., acknowledging new book rates



Spirited and unusual is this announcement card (7 by 4%) with its curious border printed in old rose, the type in black, on white stock. This is pleasantly modern in feeling and treatment

only set off the circles but add interesting finish. Inside pages are modern in layout, that is distribution of the wide areas of white space is decidedly informal and halftones are bled at two sides, three sides, or all sides. Varied placing of these pictures contributes to the force and interest of the pages. Display in Eden Bold is in key with the cover and balances exceptionally well with the black halftones, while by contrast the text in the wide open paper areas pops up quite prominently. For text twelve-point of the beautiful Garamond Old Style is used.

A. B. FREDR. WAGNER, of Stockholm, Gothenberg, and Malmo, Sweden.-You set a high level in typographic design for houseorgan catalogs with your January issue of Grafiska Nyheter (Graphic News). The modern note achieved on the cover follows conservative "centered balance," yet gets its effect in the excellent choice of type style and in the proportion of monogram to title and date lines. The reverse technique with the right touch of blue lends a pleasing threecolor note. A high compliment is due your typographer and printer, who set a mark for house-organ publishers in this country to emulate. Nor is there any disappointment in the textual format and advertisement setting. The circulars describing the various kinds of printers' equipment for which you are the Swedish agent are quite in keeping with the excellence of your monthly publication. Your artist here has made more use of the "off-balance" symmetry. This, with the use of modern type fonts and a pleasing amount of color, gets eye-arresting results. In some instances, you are a little more daring than we should be in the use of "thick-and-thin" type faces together with mono-face in the same layout, but this is more than overcome by the verve and swing achieved in the general effect, which is very good indeed.

FOSTER & PARKES COMPANY, of Nashville, Tennessee.—The neat brochure, "The Parthenon," describing one of the show places of your city, a structure which accurately follows the ancient historic original at Athens, is appropriate both in typography and format. Inside pages could scarcely be improved and presswork on the rough, toned paper is good. With all the lines in groups of even width, the cover is "boxy." This would be satisfactory if the lines were of such length that margins would be suitable: but, with the type page placed as it is, they are not. With more or less even margins at top and sides, and with a very small lower margin, the page seems overbalanced at the bottom, although display at the top helps to save the situation. Margins should progress around a page from the back to the top, to the front, to the bottom. The bottom margin should in any event be widest. The page would be further improved if there were a light-toned rule border, as, then, it would have "finish." As it stands, it is too plain, and gives the suggestion of being unimportant. For the information of other readers, the booklet was produced to be included with boxes of candy manufactured by the Standard Candy Company. It represents an idea which other printers might suggest to manufacturers in their respective cities and secure, as a result, a reasonable number of orders. Worth looking into.

Progress Calendar Company, of San Antonio, Texas.—There's much of merit in the letterheads you submit. All are of unusual, striking layout, also quite colorful,

some perhaps a bit too much so, although more of it is expected than a generation ago. As then, of course, type's the thing, and should never be handicapped by rule and ornament, which should set off the type instead. Your own letterhead with the name in uniform condensed caps is best. The line is set straight across, closely followed by three one-point rules in the second color, a blue tint, then the address the same measure as the name, then a single blue line below which "office of the president" appears in very small type flush on the left and preceded by a bullet. It has character, is colorful (in part due to the novelty of the condensed face in which the name is set), yet is structurally so simple it is not only pleasing but quickly comprehended. Another layout, one where "Progress" appears above a rule combination (in colors) which drops a space for "Calendar Company" in smaller type has a lot of glamour, yet we believe you'll agree it is overdone and somewhat complex. It recalls to mind the story of the woman in the art gallery who exclaimed "My, what a lovely frame," forgetting the painting which the frame was presumed only to present. Not that it is more attractive but that the type, being stronger, has required prominence we prefer the heading following the same layout but with the name set in square-serif type. However, this seems to make the design top heavy. Least satisfactory, is the one with the word "Progress" in cursive just above numerous rules in weak green which rather suggest a pile of stock, with "Calendar" to the left of the pile and "Company" to the right in a second line followed by two lines of type with rules in colors, both red and green, between and around. It is over-ruled. To conclude, letterspacing-also word spacing in the final two lines-is too wide. Indeed, spacing between words of the two small lines which are between rules is much wider than the space between lines, something which should not be. We must obtain word identity by having definitely more space between words than between letters, then line identity which is achieved with more space between lines than between words.

W. W. WHITMORE, of San Quentin, California.-Your specimens do indicate talent, especially for thoughtful, interesting, eyearresting layout, also the use of rules and ornaments which function in pattern and design. Title pages of band programs, one for the Christmas concert and another titled "1939, Golden Gate International Exposistand out. The first is decidedly pleasing. The second is clever and striking, featured by a rubber or linoleum cut in brown showing the San Francisco exposition's tall Tower of the Sun which extends near the bottom edge of the oblong page almost to the top, and in the center laterally. Back of it, and practically the full width of the page, a "picture" of the Golden Gate Bridge made up from rules and printed in very light olive presents an excellent background. The figures "1" and "9" appear to the left and "3" and "9" to the right of the base of the tower, being quite large, while "Golden Gate International Exposition" in small light-face Copperplate Gothic appears below the cut between uprights of the structure which are quite near the sides of the page. Coloration is excellent. If the rules making up the bridge were at all strong, for instance, the whole effect would be jumbled. Our only serious criticism is that the type used inside

Good at any season is the design and the color scheme of the Willimson lider: black on white with an orchid border in which the reverse dots show while Dosigne B. W. In Bhoden. The Fry blotter, red and black on white, borrows a circle and a line from the "advanced modern" school. Keller-Crescent continues its "alphabet" series with a diverting paragraph on the letter "L." Colors are light blue and black on pink blotting. Franklin employs utmost simplicity of type and layout, and does a good job of type selecting. Type and illustration are black on white; a light pink tint is used behind the silhouette head at the left. Blotters are popular as ever





Are you using the same style letterhead and envelope in answering inquiries you did five years ago? In your organisation do you have more than one department; if so, have you individualised sationery for each department to search for new prospects? Do you maintain a promotional department to search for new prospects? Do you have any direct mail literature for follow-up purposes? It is our business to produce such helps for you. Our library contains specimens from all over the world and these ideas can become valuable in developing mer business.

FRYE PRINTING COMPANY . 624 EAST CAPITOL AVENUE . TELEPHONE MAIN 203



a lionees, leohed like this f when first written. It become more little out Library, by the Phonoiscian sweets it like this f und calledit "Lanned," meaning "Or-poul." and the library of the library of the library of the down, but the Remons straightened it can capic late our present L. It is interesting that L. and R are so closely related that in some languages they are insert-hospathic. That's the remons why the Chieses, who can't ound the "c," my "Melicum' for "Inerview,"

This |, is CINTURY BOLD CONDENSED, one of Keller-Crescent's many type faces used to create purposeful printing.

HE BLOTTER * FOR FEBRUARY

SALIS—like the little peasan's com here—need goading, too! If your subs aren't moring fast enough to sait you, maybe you aren't using the right KIND of a "gead"! Maybe you need a new letterhead to make buyers ait up and take notice; or a different type of reply; card to get speedy inquiries; or peacial bulletin that will help jack up your sales force. Why not turn your simbors problems over to un! Ver'e proved to hundreds of besieness firms that Keller-Creecent purposedin printing can step up ashed "WHATVE you get down there? A gang of geninaer?" That's what one customer anked when he heard what a variety of subjects delire-Creecent copy writers and artists handle in a typical weak. Nops, we explied — just ordinary mortals who make it should have a subject to the property of the property of the property of the property of the property who make a labit of "calling and using ideas and information wholed from greating public. That's "after hours" when they themselves are part of the speeding, bargaining public. That's why we're ready, at any time, to not down and plan, write and print insignistic, alse-

. KELLER-CRESCENT CO.

Riverside at Locust * Evansville, Ind. * Phone 5146



EFFECTIVE DISPLAY

Simplicity...combined with good taste...
is the goal of all advertisers. With over eighty
families of the latest and standard type faces
to choose from in our plant, the planning of
attractive sales literature is our pleasure.

THE FRANKLIN PRINTING COMPANY

Creative Printers

416 West Main Street . JA 7281 . LOUISVILLE, KENTUCKY

the folders is so weak in tone it should have been printed in black, for in blue there is scarcely sufficient contrast between type and background for adequate visibility. The effect of the other is less satisfactory because the tone of the stock (buff) is stronger and contrast is further reduced. A rule border on the center spread is much too strong in comparison with the type and should have been printed in a weaker color. Another interesting title is featured by diagonal crossed rules within the border, effecting four triangles. With letters scrambled in the pointed

JUNIOR COLLEGE, of Fort Smith, Arkansas.—Aside from the fact that headlines are crowded, and their length not always well graded, the *Grizzly* is a good paper. Type, makeup, and presswork are comparatively high grade. Flush heads are a modern development, have the merit of informality and of being more rapidly read than headings where form is too precise. However, there should be a definite difference in length of lines whereas most of them are close to the same length, about four-fifths as long as the column is wide. To speak figuratively, the

pyramiding of advertisements on others is commendable. However, varieties of borders and display types suggest incongruity and with so many different styles contrast is sacrificed. We haven't offered the illustration for several years—probably should have, for it's concrete, suggestive. There's a herd of cattle in a pasture; all save one are Aberdeen Angus (black). The exception is a jersey (tan), better still a white steer. One doesn't "see" the many black ones; the white one rivets attention. That's contrast. Another herd across the road is made up of



A group of stimulating entries in a contest held by the Western Typographic Guild, Racine, Wisconsin, to obtain a membership card that would represent the organization. Designers of specimens: Top row, left, Edwin Bachorz; center, Ray Anderson; right, Mr. Bachorz. Second row, left, Mr. Bachorz; center, Ray Anderson; right, Mr. Bachorz. Bottom row, left, Mr. Bachorz; center, Herman Frank, right, Wilfred Winters

lower part of the upper triangle and dropping down through the upper pointed part of the lower one an hour glass is suggested. Other title pages whereon rules are made up into "pictures" of a book and a church, for instance, are interesting but not so well worked out as the two already mentioned. If more attractive types were used, the work would rate particularly high, but that is seemingly something you do not control. Watch overuse of rules and ornaments because when there is no particular significance, as on the title of one folder with holly ornament, on gray stock, use must be limited. Rules and ornament overbalance.

effect is awkward, lumbering. Monotony is essentially uninteresting—wherever and in whatever respect it is evident—while variety is interesting. What merit there can be in an incomplete panel like that of the box head, "Random Thoughts," we can't fathom. With the bottom line missing, the thought must have been the text of the column would follow the head more directly, but the idea is erroneous, and the appearance with one side missing is unpleasing and suggests the rule must have dropped out of the form between stone and press. "Finish" is important. Balance of accents, heads, and cuts on the front page is good and the approved

black, tan, white, red, and spotted steers. Which stands out? Not one. Apply this to the selection of types for newspaper advertisements and you'll recognize that with one type style used rather consistently each gets equal attention, while a much more pleasing complete page results. To carry on, advertisers say, "Set my ad in the blackest type you have; I want it to stand out." Most do that, and the publisher accommodates. Result, a black, even-toned mass. Some really smart fellow knows this, comes along, and says, "Set my advertisement in the lightest-toned type you have. Strange though it seems, his ad dominates the page through contrast.

Tographic Clinic

"Feeling" and tone are thrown out of key

when "right" type is used in wrong place

NLESS we have a single-track mind, we admire both the masterpiece of hand craftsmanship and that of machine precision. There is character in each; and it is character that makes printing, as well as a man, stand out from the crowd.

UILD

But character doesn't result from following a type vogue or a layout vogue willy-nilly, or from combining elements that suggest rugged, free-hand carving with others so smooth and accurate of line that no human hand is steady enough to draw them. Nor does a type face which chances at the moment to be in fashion—to be generally regarded as "modern"—carry that feeling throughout a piece when other elements are not in keeping.

At the moment, there's a vogue for the extracondensed Bodoni-esque type of letter. Used with restraint, it can contribute character, novelty, force. Used as it is on the original cover of *Business Conditions* (at top) it throws the whole page out of key. The elements just don't jibe.

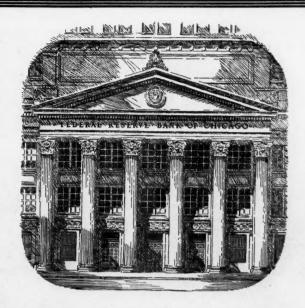
The customer, let us say, has an illustration possessing hand-wrought charm (as witness the picture of the bank). He turns it over to the printer who wants to make a modern page, and, therefore, uses a type which, perhaps, at the moment is most in vogue. The result? Well, look at it! Some would say: make a new drawing to conform with the vogue in type. However, the customer didn't want a new drawing made—in fact, he rather liked the feeling and tone of the picture as it was.

Round pegs don't fit square holes. Sharp-cornered types, with lines as even and thin as only a precision mechanical device can make them, don't match the irregularities of the steadiest hand. The types of definitely contrasting thick-and-thin elements don't harmonize with pictures the lines of which are of approximately uniform weight. Bodoni and its variations have the character of precision-sharpness. Caslon and Cloister, on the other hand, possess the irregularities of hand-wrought work and the charm that goes with it.

Consider the reset specimen (at bottom). Obviously, it is "traditional"—and therefore anathema to some. But does it appear weaker or stronger than the original? Is the classical type employed a point of weakness? Most important of all, because feeling and tone are the subject, don't you look at it with more pleasure than that with which you view the original?

"Feeling" and tone are very definite qualities. When all elements in a form suggest the same character of line, and when values are in accord, they add to the charm of printing and interest in it.

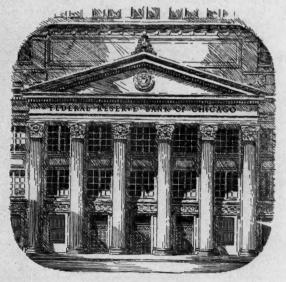
BUSINESS CONDITIONS



Volume 21

December, 1938

BUSINESS CONDITIONS



Vol. 22 March, 1939 No. 3

The Job of the Printing Executive

Daniel



Excerpts from an Address given at

the Young Executives Club of New

York City by the president of The

Wickersham Press, Incorporated, of

New York City-Daniel Moscow

Moscow

• The trouble with our industry is that it is so fully developed that its market generally invites a mad scramble for business. This situation results in tearing down its standards, and in men engaged in it losing their reasoning abilities.

As a result of this sort of conduct on the part of management, very little is left except to reach out and develop new markets. It is the *job* of management to develop new markets. Locate

spots for printing where printing never was used or sold before. Competition which results in an improved article or a better service or a fair price is always justifiable. But a mad battle for the same order is not competition.

I have no respect for the man who boasts that he "sells price," entrenches himself to get that order irrespective of the consequences, disregards the fact that business was held by another whose very existence often depended upon holding the account. That kind of competition is destructive and unjustifiable. It does not make for expansion.

Look about you for undiscovered markets, and in these you will find opportunities for expansion. Young men, I urge you to consider this as your wise and proper course. Prepare to outsell by ability and initiative—not by imitation or careless routine.

As an executive, you are charged with the responsibility to create an atmosphere of harmony throughout your organization. Let the spirit that prevails in your inner self be expressed by all your associates. Encourage that spirit of "work together" so that it is transferred to all who contact your business, whether buyer or seller. Good will thus obtained is a mighty defensive weapon, and a tremendous business builder.

Strive to promote a friendly relationship between interdepartment executives and employes. There lies the successful operation of your plant and determines the results of your management. After all, you are charged with making profits from your business, and I would try to instill that idea in those who are doing the actual work.

I presume that your goal is to assume management of both office and production in its entirety. You must never lose sight of the fact that you are the executive . . . that your decisions are final. Make no snap judgment. Equip yourself with the knowledge of being ace critic. Do not place yourself in a position of being criticized, but rather in a respected position for your decision.

Keep abreast of the times, constantly alert for scientific advances and mechanical improvements. Never permit a new device for short cuts in costs of production to be dismissed without thorough investigation. Develop a receptive mind for new ideas. Organize to be sufficiently flexible to adapt them. Guard your capital invest-

ments. When you approve the purchase of a piece of equipment answer the following questions: (1) Have I absolute need for the machine; (2) Will it produce a better product; (3) Can I sell the product of the machine at a profit; (4) Am I able and prepared to pay for it under all circumstances that may arise?

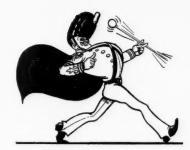
It is poor business to allow a machine that has become obsolete to remain a part of your family of equipment. An attempt to operate a business with obsolete equipment simply places you when in a competitive position with two strikes against you. I have always proceeded in the business of installing new equipment with the idea in mind that when better machines are built, I would buy them. Good business prompts the buying of capital investments on a cash basis.

Banking is another problem in which the printing industry is very much misunderstood. You young men have an opportunity to develop a better relationship between bankers and printers. Bankers must learn that our capital investments are not to be blue pencilled. That our business does not operate on the basis of "How Much Cash in Bank?" and amount of outstanding plus merchandise then deducting your indebtedness, and there you have it. We cannot continue and extend credit as we do on such a basis.

Management also places upon you the duty and responsibility to interest yourself in the welfare of your industry. You are bound by its ties to deal with its manifold problems, whether they affect you directly or otherwise. Your business gives you your livelihood . . . you must give it in return the best in you. Don't count on the other fellow doing it for you. You may not be satisfied with his decisions. I urge . . . young men, to get into this business and start pitching. The opportunities are great, the problems many. Pinch hitters are scarce; therein lies your opportunities.

● THE MAN I am telling you about is not this strutting band leader, but he is setting a swift pace. He doesn't wear a uniform, but he dresses up paper, using ink and type. He may not know how to twirl a baton, but he handles a mean "stick"—an ordinary drawing pencil. Such a pencil is commonplace, but most important to you is what comes off that pencil tip—what has enabled Walter Amshey, formerly with The Criterion Press, now with Stewart & Fryer, Chicago printing concern, to develop this skill in designing printing of all kinds.

His objective through the years has been to secure a correct understanding of layout and design, both in principle and in practice. Fully eleven years ago he began to study the excellent examples of superior typography, layout, and advertising, twenty to thirty of which are reproduced each month in colors in Specimen Review in THE INLAND PRINTER. At the same time, he has profited from the constructive editorial comments showing how further improvement is possible, how mistakes can be corrected, and how errors in judgment can be avoided. This combination of practical experience and competent criticism of printed specimens has given him correct answers to specific problems, tested ideas, and information, which he has put to practical use.



How he kept in step with TYPOGRAPHIC TRENDS

The degree of his success is shown by the hard-bound portfolio of specimens recently submitted for criticism. Orange Plastic binding and gold-stamped name, "Mr. J. L. Frazier For Criticism," contrasts with the rich blue cover and personalizes it effectively. Turning a lighter blue fly leaf, you are greeted by his letter, with business card tipped at an angle.

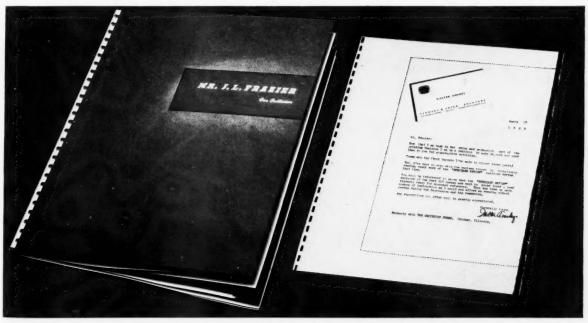
Pause and you may read: "Mr. Frazier: Now that I am back in the sales and production part of the print-

ing business, I am in a position to make layouts and send them to you for constructive criticism. These are the first layouts I've made in almost seven years! Yet I've kept in step with the various trends by religiously reading every word of the Specimen Review sections during that time.

"You will be interested to learn that the Specimen Review sections of the last 127 issues are kept in eight looseleaf binders—ready for constant reference. This has been my main source of instruction as I could not afford an evening-school course during the depression and the recession."

No one will ever know how many other "Walter Amsheys" are adapting ideas daily from Specimen Review, one of the exclusive features of THE INLAND PRINTER. Helping the individual grow bigger than his immediate job, this department serves as a stepping stone to higher-paying, creative positions. More important is the direct benefit to creative-minded printers and typographers who, in an effort to render plus service and avoid highly competitive situations, succeed through "creative selling" in making themselves indispensable to the customers through liberal use of well planned, result-getting printed promotion and advertising material.

Incidentally, what is "originality"? Here is as good an answer as we know



Book of specimens (11 by 14) submitted to The Inland Printer, for criticism, by Walter Amshey. Chicago. Cover is personalized by gold-stamped name on stiff, rich blue stock; personal letter, typed before binding, on white stock with blue deckle; orange Plastic binding. Specimen pages contain "before" and "after" settings of cards and letterheads, covered with Cellophane and mounted on colored double-thick cover stock

of, the one given by John Edward Cobb, conductor of the Editorial Service Bureau of the International Association of Printing House Craftsmen:

"Someone has said—'He is the most original who can adapt from the greatest number of sources.'

"True if anything ever was true.

"An artist is great in proportion to his clipping file.

"A good printer draws on past experience, others as well as his own. The completed job is original, but the

individual units comprising it have been used before.

"A successful layout man gets that way because he takes a bit here and a bit there. The result is originality, made up, however, of many units.

"What appears strikingly original is really a combination of ideas from

a great many sources.

"To prepare a good advertisement, collect a number of other advertisements and select the best portion of each. Gather a thought or phrase here and there. Pick out a border or initial that is especially good. Use the best color combination you can find in the entire lot.

"Now, you have used nothing that is positively original with you—and yet the completed advertisement will be original. If you have adapted well, and selected the best portions, your advertisement will accomplish what you want it to.

"On the other hand, try to make even a layout, every portion of which is positively original—and see what

the effect will be!"

Here, in brief, is a sound guide to creative layout work, and an answer to sincere but misguided workers who feel they must be *original* at all costs.

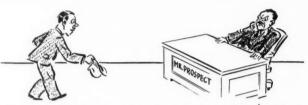
If this is the secret in others' ability to create effective advertising, it's a challenge to you who would become as successful. If the Specimen Review sections be the "secret" source of inspiration, of tested ideas-the key to correct layout, typography, and design-in principle and in practice, highly efficient training at a minimum of cost-then it behooves others who would keep in step with typographic trends and keep out in front to profit from the true-to-life experience of Walter Amshey: be alert, study, know how and why, practice, originate, develop your own "Library of Ideas" by accumulating Specimen Review and other sound idea material worth using, and continually tap this reservoir for fresh inspiration.-Frank S. Easter.

They Do It Every Day!

T LOOKS SILLY in print—and it is silly—but some printing salesmen are still using it—that old, vapid introductory statement, delivered with an amiable if blank smile: "Mr. Prospect, I'm from the All-Over Printing Shop, and we'd like to get a chance to bid on your advertising."

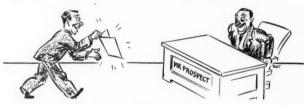
Mr. Prospect might well say what he certainly is thinking: "Hell's bells, man! We use all kinds of printing. What particular job do you mean? What kind of an approach is that?"

There's another approach, too, just about as ineffectual, based on a bum guess on the part of the salesman. The scene is somewhat as follows:



Salesman: "Mr. Prospect, why can't our firm get a chance to bid on some of your house-organs?" Prospect: "We don't issue house-organs, never did, and have no plans for them! Maybe you mean our catalogs for small parts?" Salesman: (gulping and turning red) "Er-er-r- oh-oh y-y-yes! That's what I did mean."

Knowledge of what your prospect really needs and wants is a powerful lever. The more intimately you can discuss his printing problems, the farther you will get with him. Everybody knows the old psychological rule to the effect that people are more interested in their own business than they are in yours. But, simple as this rule is, countless salesmen simply won't go to the trouble of putting it to work. It's so much easier to talk about the printing firm itself, its facilities, its equipment, its customers. On the other hand, it's obvious that a little pre-contact digging can be made to provide a sound groundwork for approach. For example:



Salesman: "Mr. Prospect, that twelve-page folder on your Model J-22—the dealer piece—is a honey! We've all been looking it over down at our shop, and it gave us a swell idea! In your next reprinting, why not do it this way? I have a rough dummy here, and some suggested copy. See, we've emphasized your special terms like this——"

A New York printing concern, with a large accumulation of printed matter in its files, recently selected a dozen large accounts and studied their printed matter, past and current. Definite suggestions were laid out for improvement of the material, and these were submitted, together with copy, roughs, and estimates. Several thousand dollars' worth of work was the result.

Systematically gathering printed material that is being used in your locality is an excellent practice. It enables your salesmen to approach with detailed knowledge, and with suggestions for improving old pieces or bettering future ones. A "data file" of this kind can be stimulating and inspirational, as well as a source of concrete leads.—S. K. HARGIS.

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Proofroom

By Edward N. Jeall

Questions relative to proofreading problems solicited for consideration here. Replies cannot be made by mail

This, That, and (?) the Other

We have had considerable discussion on the correct use of the comma. For example, the following is the title of a book: "Peni-tence, Pardon, and Peace." Is it correct to place a comma before the conjunction "and"? Are the following correct: "Violin, Cello, and Piano"—meaning the composition is to be played on three instruments; "Violin or Cello, and Piano"—meaning the composition is to be played on two instruments, either the violin and piano or the cello and piano; "Mixed Voices with Soprano Solo." Please help.—Pennsylvania.

Another old favorite of the department! That old so-called series comma puzzles many of us. First let me say that from long observation over quite a wide range of printed matter I am convinced that most persons in the great world of print favor this use of the comma. Then let me add that I myself, personally, do not much like it; my own preference is for "this, that and the other." But again, the weight of good usage and the authority of the text books seem to be strongly on the side of "this, that, and the other." This should come pretty near to answering the query and settling the matter for our friends in the good old Keystone State. Let's hope it does.

So far as I can make out, the argument against omission of the comma before the "and" is based upon a feeling that its absence links the last two members of the series too closely to each other, and separates them from the others. I have known one or two writing men who would omit all the commas and say "Writers printers and teachers should know their commas." Logically they would also have to write "Obedience to law justice to their fellow men and consideration of the public welfare are parts of good citizenship." What a mess of words!

Here's an amazing confession, to which you will please not give too serious notice; it's presented as a sort of mental curiosity: I myself would almost but of course really not quite read the full commaed series as "writers"—okay. "Printers"—again, okay; I get you. Then: "Finally, brethren, teachers should know their commas." Please play fair with me. This is foolish, if you take it too seriously. Just the same, it does shed some thin light on the underlying fact, namely, that punctuation should take the bumps out of the road for the reader's mind. It just happens that my mind reads

Sixteen Years

Unless my calculations are all wrong, this will be the May Proofroom copy-and an anniversary installment. I think it was in May my first Proofroom appeared, and of the year I am sure: it was 1923. And as we gals and guys of the proofroom can figure for ourselves, that was sixteen years ago. What a lot of Proofroom there has been in that dozen-anda-third of years! The months fly, the years pile up-and still we step up to the plate as our turn comes in the batting order, and swing at the ball-whiffing now and then, but taking a healthy cut and getting one past the infield every so often. It's good tough work, but rich in reward. The reward is in the family spirit of Proofroom. It's give and take, all in the spirit of fun. Out of the queries and criticisms we learnand the fellow who's too old to learn is just too old to work. I want to say "Thank you" for your friendship, your support, and evident appreciation of the department-to assure you of my continuing endeavor to help in the daily grind (with a laugh now and then, for health's sake)-and to wish you good going, happiness, and a reasonable amount of prosperity on the way .- E. N. T.

the series a shade more easily when the last comma does not show. Again, we have to differentiate between a crisp series of single coördinate words and a group of elaborate nonprepositional phrases.

All this, I am well aware, will seem nonsensical to the very practical-minded reader. Still, I let it stand for the pleasure and possibly benefit of those who like to get at the philosophy of such matters. The querist wants to know as a matter of business, and his answer is given at the start of this item: usage favors the full set of commas, quite generally.

Here I am, almost overlooking the other sentences offered for analysis. The one about "violin, cello and piano" is already answered. "Mixed voices with soprano solo" seems to me quite acceptable. The second one is the prize of the collection. Here the need of clear, unmistakable grouping is nicely met by using the comma as shown: "Violin or cello, and piano." Without the comma it might easily be taken to mean that the composition is to be rendered either by (1) the violin or by (2) the cello and piano: and that is not the idea at all. The piano is the one instrument called for in either rendition, and the comma serves a useful purpose in separating it from the alternatively paired violin, cello.

"The Largest Which—"

In a high-class circular I was startled and surprised to see this: "... the largest aircraft engine manufacturing plant in the United States which has a total of over 900,000 square feet of floor space."—Shame on you!—Arizona.

Out in Arizona, they tell me, everything is dry—even the wit. The point, of course, is omission of the comma after "States." The sentence as it stands does not actually say what the writer meant to say; in fair construction, according to all rules of punctuation, it implies that there are several

plants of the stated area. "The largest plant which has" that area: those are the words. The sentence is intended to say two things: (1) that the plant is the largest of its kind in the U. S. A., and (2) that it has the given area. No need to labor the point.

What I wish to say is that proofreaders should have authority to correct such punctuation. If they can't be trusted to that extent, why hire them at all? Taking the bitter with the better, as Jane Ace says, perhaps publishers will give them that authority as soon as proofreaders convince them that it is deserved!

Too many of us make incorrect corrections—play up our own fads and fancies instead of sticking to the safe and sound essentials.

Proofroom Editing

As author of a highly technical book, now reading proof on it, I get a great kick out of the proofreader's marks. He is so busy checking me up editorially, he misses a lot of real type errors. I understand and appreciate his zeal, but would appreciate it even more if he were a shade sharper on his own part of it. I hasten to say he has made several really helpful and valuable suggestions. At the same time, he has missed some points in his own special field of responsibility. The publisher told me he was putting his most expert reader on the job and giving him the entire book to read instead of handing it round to several readers. Several times I have had printers speak to me of your department, so am writing to ask what your answer to this would be .- Massachusetts.

This tale of woe drips humanity. It's not a new situation; it has been heard of before. I myself once knew an A-No. 1 reader who got so wrapped up in some editorial phases of the work that he passed "breast" where "beast" was copy. The funny thing about it was that the editor got quite excited, and hopped all over the proofreader-until the reader pointed out some of the editor's own actual errors. One thing I do know: nary one of us all is truly infallible. If we were, the compositor would do it all. Printers, publishers, editors, and writers need to be patient and forbearing-but at the same time, there simply has to be some tough stuff in the mixture, else we'd have no clean print at all. The real star proofreader confines his natural editorial impulses to the field of the query. If he makes his queries clear, so that the writer or editor can know exactly what is the point intended to be brought up, he has virtue. Never be afraid to present an honest and intelligent querybut don't get the habit of loading the proofs with picky queries.

The Team's Vocal Member

It seems to be a common practice for the copyholder to read the copy aloud to the proofreader, who listens and marks corrections. We have been reversing the procedure by having the proofreader do the reading, on the theory that in order to read every word aloud she must consciously pay closer attention to the proof than she would if she were just listening. Furthermore, the proofreader can establish her own tempo and not be left behind while she marks errors. We would appreciate your opinion.—Massachusetts.

Mister, there are lots of folks who would hop to this with a snap judgment, and tell you one way or the other just as though there was only one right way. But that is not the kind of service the department strives to render. Rather than slide by with a dogmatic assertion that one way is the right way and the other way must be wrong, let us try to determine the nature of the difference between the two ways, so that each shop can make its own choice intelligently.

Sure, if the reader reads aloud to the copyholder, he has to attend to every word, and can set the pace. But the thing works two ways: Reading from the copy keeps the copyholder awake and alert (we hope and trust). As to tempo, a good team of reader and copyholder will work that out between them; the oil of teamwork lubricates the machinery. On the big city

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IF

you appreciate the selling value of well designed and wisely produced printed matter—

IR

you need a printing service that, maybe, you are not getting—helpful coöperation and thoroughly expert technical advice—

Ш

you still seek a printer with integrity and a stern sense of how to keep his delivery promises—

II

the designing and printing of this booklet impresses you, then there should be no IF about our handling your next piece of printing!

Back-cover copy from The Craft-Mark, brisk little house-organ issued by Cooper & Budd Limited, London, England, typographic firm newspapers a two-reader team is preferred, the readers taking turns at holding copy. If that practice were universal, there would be no copyholders (as such), and no field for training readers.

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The common practice is for the copyholder to read aloud, but there are many desks at which the reverse is the rule—and frequently the reader will take a spell of the vocal work, to rest the copyholder's voice. It seems to me this is one situation in which a universal rule is as undesirable as it would be difficult to make and apply. The whole thing is a matter of individual adjustment. If the desk is working fast and accurately, what does it matter which member of the team reads aloud? The question is: Do you want style-or results? If I ran a ball club and had a bucketfoot hitter who could be counted on to hit .333 week after week, I wouldn't change his stand at the plate-I'd rather have the hits than the good looks. But if I knew a player was not realizing on his possibilities because he was standing too close to the plate, I sure would order him to move out a bit, and see what happened as a result.

The argument changes with shop personality or individual character, and also with the nature of the work. A really good copyholder is smart, and useful in the routine. A poor copyholder is an expensive luxury, slowing the desk up. In a recent discussion most of those who spoke up in the department favored the idea of collating more than I had expected to be the case; but we still haven't heard from enough readers to give a really helpful line on the question. It's a vital proofroom question, of utmost importance both to shop owners and to the folks who work at the proofroom desks. Letters describing actual experience with the different methods would be in-

valuable. Let's go!

Instructor's Troubles

Back of the enclosed leaflet is a long period of dependence upon you and your department. Coming into this job some years ago, green from the trade, I found myself often hard put to it to cite authority for some of the positions it seemed desirable for me to take. Your department has been of inestimable service to me.—California.

The eight-page leaflet, printed by the high-school print shop over which our fortunate friend presides, is a neat job, a credit to the instructor and to his young pupils. It is titled "The Story of an Isolated Period and a

THE INLAND PRINTER for May, 1939

Desolate Comma." Introducing a reprint of an article of mine (February, 1939), it says: "Sometimes it seems as though one were in danger of being drowned in the swirling floods of carelessness, indifference, and lack of information. Printing this pamphlet is by way of 'coming up for air.'"

In the reprinted article I repeated my rule for placement of points with close-quotes, that the period and comma are placed for typographical symmetry, and the other and larger marks according to relation to the build of the sentence. I spoke of "good old Doctor Viz" and a letter he once wrote to this department praising its stand on this matter and wondering "why anyone should be willing to let a poor little period wangle its way like a lost tadpole after a string of single and double close-quotes, like this: "'" '"." The Proofroom article then replied to its California querist of the time, who sought "high" authority, by quoting the University of Chicago Press Manual of Style, which gives the same ruling and adds the note, in italics, "This is a rule without exception." And the California instructor labels the whole thing "an imposing array of authority." He says "Better authority, from the standpoint of long experience and wide recognition, would not easily be found."

After all those good words, it isn't easy to administer a bit of admonition, but it seems to be called for, and I can only hope it will be welcomed by my good friend in California as a contribution toward promotion of still better printing. So, here goes!

Those high-school pupils should have caught "indispensible," and the use (twice) of double quotes inside double quotes. Dr. Vizetelly's name is misspelled, and there's a lesson in that for all of us.

Here's Service!

I noticed that one of your readers requested information on a publication dealing with a menu vocabulary. The book that I have been using for a number of years and which I term as a hotel printer's Bible is Gancel's "Culinary Encyclopedia." It covers anything and everything pertaining to menus. The book may be purchased from John Willy Company, Chicago, or the Angelica Jacket Company, New York City. The price is \$2. I hope that I have been of some assistance.—Bermuda.

Indeed you have been of service! Real service, fine service—appreciated service. There's always somebody in the Proofroom family who can tell us what we want to know. This is one department that can afford to have a dummy as conductor. No doubt The INLAND PRINTER, through its book department, can help its readers obtain this useful volume with a minimum of bother. Thank you, Bermuda!

Incidentally, it is interesting to note that the original query traveled a long way before it found an answer. We like to think of the Proofroom going to Bermuda—and getting a kind reception when it arrived.

News Stories and Heads

On the same day two Chicago papers had identical page-one streamers: "POPE DE-VELOPS PNEUMONIA." Seems to me this evidence of importance of simplest expression—two headline writers think alike. Interesting, what?—Illinois.

There's a further slant to it: the headline writer who knows his stuff looks out for this, and dodges the headline that writes itself, just because the other fellow is so likely to run it. But the point made is interesting, as well as sharp. It is true that big ideas have a way of expressing themselves. Writing heads is one of the best ways to learn English.

Let Customers Know!

When you add new equipment to your plant, do you make sure that your customers and prospects hear about it? It's good business to inform them. Here's how The Von Hoffmann Press, of Saint Louis, Missouri, tells about its new slotting and drilling machine in a recent issue of its house-organ, *The Printed Word:*

"This is an age of speed. Because changes in model design, manufacture, and prices come so quickly, many firms wisely use loose-leaf catalogs and folders. This trend has created a demand for a new and better way of drilling and slotting.

"Three weeks ago we installed a paper-drilling and slotting machine that will work wonders. This machine will drill or slot multiple or single holes, economically, speedily, and accurately. Here are the actual sizes of holes and slots it will handle.

"A hitherto cumbersome, inaccurate, and wasteful method of drilling has been superseded in the Von Hoffmann plant by the most improved method known to modern science. A little thing in itself—but it is the combination of these little things that makes Von Hoffmann Press printing and service the favored choice of hundreds of informed buyers of printing."

WAY BACK WHEN

Excerpts from old files of The Inland Printer



- In composition, avoid as far as possible the placing of heavy lines (requiring a great quantity of ink) in juxtaposition with lighter faces. If a heavy display line is required in a job composed mainly of light-faced letters, let it be one of open face, not requiring so much color as to fill up other lines that are contiguous.—October, 1883.
- We propose to our advertising patrons to place in the hands of our subscribers a readable journal, a paper that will not simply be received and tolerated as a matter of courtesy, but that will be anxiously looked for, read, and preserved.—February, 1884.
- We have received a beautiful picture of the Southern Exposition, which opens at Louisville, Kentucky, August 16, and continues until October 25. The view is of the main building, which is one of the largest exposition buildings ever erected. It covers thirteen acres of ground, and will be lighted throughout by five thousand electric lights.

 —August, 1884.
- A Honolulu correspondent states that quite a stir has been occasioned in printing circles by the introduction of Mergenthaler typesetting machines... It would seem that the machines are economizers from the fact that they have been imported into a brown and white community, a distance of 5,000 miles, to supplant hand labor which is done at from \$5 to \$12 a week.—April, 1896.
- Half-tones having become an accepted feature of newspaper illustration, they are now finding their way into the advertising columns. The New York Daily Tribune of September 29 is the first of the great newspapers to use half-tones in its advertising columns, so far as observed.—November, 1898.
- An ingenious machine for leading linotype matter has been invented by Bion Cole and A. O. Wilson, of Lincoln, Nebraska. It will lead such matter with any thickness of leads or slugs at the rate of a galley a minute. The machine is about the size of a typewriter, and can be carried from stone to stone . . . Turning the crank pushes the slugs and leads alternately into the center lower compartment, the block supporting the leaded matter moving down automatically the proper distance as each line is added.—October, 1902.
- The mimeographers are now after the letter-circular business, and at prices that put the printer out of the running. . . . If mimeographed letters become popular—well, job printing probably will include that process, but it is in that manner we expand in these growing times.—November, 1908.
- The thirty-page advertisement of the Champion Coated Paper Company, in this issue, is probably the largest single advertisement ever printed. It tells the story photographically of how paper is made in the "largest paper-manufacturing plant in the world."—February, 1909.



Stray gleams of fact for the craftsman and student; nuggets of information

collected from various sources and presented here for your edification and diversion *

Direct Mail Closely Supervised

• A recent survey of direct-mail advertising campaigns indicates that 72 per cent of them are prepared in the advertising departments of the firms doing the advertising, 24 per cent by the combined efforts of advertiser and agency, and only 4 per cent entirely by the agency. Advertisers say the medium is so personalized that close supervision by company executives is considered necessary.

Canadian Circulations Increase

• Twenty-two leading magazines of the United States show a combined total circulation in Canada of 1,359,197 for the year ending June, 1938, as compared with 1,027,809 for the year ending June, 1936—a combined increase of 331,388. This up-trend was given impetus from January 1, 1936, when the first trade treaty lifting the tariff from United States publications became effective. The new trade treaty terms, to go into effect shortly, will remove the excise tax, and, as a result, magazine totals are expected to mount to unprecedented levels.

Tells About Printing

• Much has been said and written during recent years with reference to informing users of printing with regard to the work involved in the production of printed matter, thereby creating a greater appreciation of printing. It was interesting to us, therefore, when we picked up a copy of the Signalman's Journal, published by the Brotherhood of Railroad Signalmen of America, for July, to find a highly informative article under the title, "Producing the Signalman's Journal," and carrying the sub-title, "Story of Printing Told by Following Typical Issue from Editor to Mail Bag."

Written by H. J. Whitcomb, vice-president of the Printing Products Corporation, of Chicago, which prints the journal along with a number of other publications, the article briefly reviews the development of printing from its early beginnings, also the making of paper, then describes the different processes required for producing a paper such as the journal. Starting with the receipt of the copy from the editor, the article takes up typesetting, the handling of advertisements, describes photoengravings for illustrations, also electrotypes, then the preparation of the dummy and the makeup of pages, the lockup, printing, binding, and mailing. Illustrations show the typesetting machine, a small cylinder press, folder, assembling and stitching machine, and paper cutter or trimmer.

Concisely written, well worded to bring out the essential features of producing a magazine such as the Signalman's Journal, the article is well adapted for use in any similar journal, and it is well planned to give the general reader a clearer understanding and appreciation of the various steps required in the production of printed matter.

Our reaction to the article was: Why couldn't the same idea be used by a good many other printers, whether of publications or general printing? Surely much good could be accomplished through letting the general reader know more about how reading matter is produced.

Salute to 'Mother Terry'

• The first woman linotype operator and the first woman to assemble and install an intertype began her career as a girl of seventeen, and is still in the publishing business. At seventy-one, Mrs. Catherine Prehm Terry is publisher of the Klamath Free Press, of Bonanza, Oregon. "I have pioneered the way for thousands of women linotype operators in offices all over the country," she says, "and I think I am entitled to be called 'Mother Terry.'"

Through the death of her father, she came into possession of the Eagle Grove (Iowa) Weekly Times and became the first girl editor of the state of Iowa. After two years publishing with an old Washington hand press, she married and moved to Denver. Between periods of work in composing rooms, she was at times owner and publisher of a number of western and midwestern papers. While she was operating on the Merrill (Oregon) Record, a new typecasting machine arrived in various boxes. Several days later a machinist arrived to set up the equipment, only to find it had been placed in operation by Mrs. Terry!

Rat Week in Britain

• Great Britain's ministry of agriculture organized the printing and other industries of that "tight little island" recently to help exterminate 40,000,000 rats which were infesting the country, particularly in the manufacturing districts, and were costing \$350,000,000 annually in destruction of goods. Extermination is accomplished by the use of a special kind of virus which is particularly valuable to printers and stationers because it ensures that before dying the rats are driven off the premises into the open in search of water, the possible danger of decaying bodies remaining on the premises being thus eliminated.

New Pigments Introduced

• Monolite Fast Orange, in paste and powder forms, said to possess high tinctorial value in oil mediums, good fastness to light, oil, water, alkali, and lime, is a new pigment just introduced in England. It is said to be of particular value in the production of printing inks, and in the production of wall-paper and for paper-surfacing colors.

Carbon Intaglio Printing

• A new method of using the process of printing office forms with a kind of carbon ink is described in Deutscher Drucker. The form is intaglio etched on plates with a screen, like photogravure. On the printing machine, the form rolls right through the ink in the fountain, the surplus being wiped off with a scraper before printing. The ink can be of any consistency and does not require heating as in former methods; it works at room temperature. In order to obliterate the screen, it was found that by enlarging the diameter of the form cylinder, the screen on the plate will become invisible. The apparatus can be employed in connection with a high-speed rotary press.

Gutenberg Never Married

• In view of the approaching observance of the fifth centenary of the invention of printing from movable type, interest centers on the master inventor, Gutenberg. Dr. A. Ruppel, director of the Gutenberg Museum at Mainz, writes The Inland Printer that there exist entries in Strasbourg records giving evidence of Gutenberg's intention to found a family. In 1436, a Strasbourg noble lady named Ennelin zu der Iserin Ture laid a complaint before the Clerical Court for marriage.

"We do not know the issue of this law-suit lasting until 1437," says Dr. Ruppel, "the subject of which probably aimed at the maintenance of the promise of marriage given by Gutenberg. Born in Mainz between 1394 and 1399, Gutenberg left his native town in 1428 for political reasons and soon went to reside in Strasbourg, where he lived from 1434 to 1444, after which he returned to Mainz, where he died in 1468. The clearest proof that Gutenberg did not marry the Strasbourg lady citizen is found in the fact that he never was a citizen of Strasbourg, a privilege he automatically would have gained by such a marriage. There exists no clear and unanimous testimony that Gutenberg ever was married, and he died as the last bearer of the name of Gensfleisch zum Gutenberg.

THE INLAND PRINTER for May, 1939

THE MONTH'S (CO)S

Brief mention of persons, products, and processes: a review of printing events, past, present, and future

John J. Smith Dies

John J. Smith, president of the Superior Typesetting Company, of Chicago, passed away February 23. Known familiarly as the dean of the Chicago typesetting industry, Mr. Smith was one of the best known men in the field. A pioneer in the field of typesetting, he had early been associated with the Walden Typesetting Company, The Hollister Press, and the Smith-McCarthy Typesetting Company.

Mr. Smith was also widely known for his active support of organization work in the industry, serving as president of the Chicago Association of Trade Typographers, as a director of the Master Printers' Federation, and as an active member of the Franklin Association and the International Trade Composition Association.

Bookshop for Collectors

A new bookshop devoted largely to volumes on subjects concerning the graphic arts has been opened by Mrs. Henry L. Bullen at 299 Madison Avenue, New York City. Her wide knowledge of books on printing and kindred crafts was gained over a long period when she served as assistant to her husband, the late Henry Lewis Bullen, founder and curator of American Type Founders' famous Typographic Library and Museum. She is prepared to secure rare books for collectors—first editions, new or out-of-print. Her fifth book list recently has been issued.

Color Study in Maine

Boothbay Studios, of Boothbay Harbor, Maine, has announced a course of training "designed to meet a growing need for competent guidance in industrial and artistic color problems." Conducted by Faber Birren, widely known American colorist and authority, and author of "Monument to Color" and other books, the course will include study of various phases of color, such as color traditions, color and human vision, color preferences, psychological elements and physical and emotional effects, and functional uses of color. Enrollment may be either for one week or for the entire two-week period from July 23 to August 5.

Frank B. Johnson Dies

Following an illness of a year and a half, Frank B. Johnson, president of the Omaha Printing Company, of Omaha, Nebraska, died April 6 at seventy-eight years of age. For more than half a century he was a distinguished figure in Omaha affairs.

The Omaha Printing Company, which he founded, was an outgrowth of the Omaha Republican. When the paper was sold in 1889, Mr. Johnson retained the job-printing department and operated under the name of the Omaha Printing Company, now a modern plant producing letterpress and litho-



Photo: Rene Hart Marsden

FRANK B. JOHNSON, 1861-1939

graphic work and operating stationery and office-furniture departments in conjunction.

The company is now under the management of H. E. Milliken, secretary-treasurer.

Prize Winners at Hamilton Tech

William Goodbrand won first prize in the ad-setting competition and Arthur Eacott was awarded first honors for progress and proficiency in the presswork division in the annual contest sponsored recently by the Hamilton Technical Institute, of Hamilton, Ontario, Canada. The Institute, for nearly a quarter of a century engaged in developing highly trained printers, is under the direction of Fred Atkinson. The results of the contest were published on two facing pages—with reproductions of all advertisements set by the contestants—in a recent issue of The Hamilton Spectator.

Celebration at Mysore

To celebrate the completion of the ninety-sixth year of service by the Government Press, the Government of Mysore, Bangalore, India, sanctioned the holding of "Press Day" recently. The press was open to the public for three days, and a guide, printed both in English and in Kannada, was distributed to the many visitors. Also held with the coöperation of local printers was an exhibition of books and printing materials, and books of artistic printing and workmanship were on display. Competitions were held in composing, machine work, and binding. Prizes were awarded by K. V. Anantaraman, member of the Council of the Government of His Highness the Maharaja.

Represents Ideal Roller

Effective April 1, the Superior Roller Company, of Kansas City, Missouri, became the representative of the Ideal Roller and Manufacturing Company in the Kansas City territory. According to E. G. Pope, president and founder of the Kansas City company, the new association will enable Superior to market the various Ideal rollers, roller-coating machines, plate gums, and other products made by Ideal, and to furnish the more durable types of rollers as well as composition rollers.

New D. M. M. A. Head

L. Rohe Walter, advertising manager of Flintkote Company, has been elected to the presidency of the Direct Mail Advertising Association. Author of the newly released book "Effective Marketing," he is well known for his Flintkote mail campaigns, which in the last three years have been among the Fifty Direct-Mail Leaders. He was formerly sales-promotion manager of National Geographic Magazine.

Robert J. Flood, of Thompson, Flood & Rowland, was named to the association's board of governors. He also will serve as the general chairman of the convention to be held in New York City in September.

Champion Plants on Map

One of the outstanding exhibits seen by those who attended the Southern Paper Festival, held for four days in April in Savannah, Georgia, was a display fourteen by twenty feet featuring a hand-painted map of the southern states, indicating five Champion Paper and Fibre Company plants. All southern Champion merchant locations were indicated by novel light arrangements.

Paints Separate Color Plates

Fred S. Bertsch, an artist in Holland, Michigan, and formerly a member of the concern of Bertsch & Cooper, of Chicago, adopted a remarkable method of drawing each color of a four-color bit of publicity for the Holland Printing Company in connection with the local festival, "Tulip Time in Holland." Mr. Bertsch made each color drawing separately by hand by laying the respective transparent drawing material over the original colored sketch and dotting in all the necessary color values for each of the four colors—process yellow, process red, a reduction of process peacock blue, and dark blue.

The method followed seems to parallel to a certain extent that of the "Meinograph" process. In this, a photograph is used for the black. This plate carries all the definition in contrast with regular four-color process plates for which the black plate is practically a shadow plate and gives less definition than the other plates. In preparing the threecolor plates to work with the Meinograph black plate, transparencies are laid over the black copy and painted in the respective colors-one for the red, one for the yellow, one for the blue. These transparencies are used for making the respective plates. One of the advantages is that no color separation is required.

The biggest advantage, according to the Meinograph sponsors, is that with the black carrying all the definition there is not in the run on the press the overlapping of solids which causes a great deal of difficulty, particularly in offset, due to the ink piling so high. The black carrying the definition also permits running the presses faster without the danger of less register.

"Honest" Means "Honest"

What the effect of the Wheeler-Lea and the Food, Drugs, and Cosmetic Acts, passed in 1938, will be on printing is precarious to predict, according to C. B. Larrabee, managing editor of the Printers' Ink publications, in an address before the Young Lithographers Association at a meeting in New York City recently. The direct effect of the food, drug, and cosmetic legislation, he believes, is almost nil except as the demand for chains' labels increases for a while the label business for the producers.

Directly, the Wheeler-Lea Act affects the printer only in so far as he himself is an advertiser, Mr. Larrabee pointed out. But this is important because the Act gives to the Federal Trade Commission supervision of all types of advertising. He hastened to point out, however, that it would be wise for all printers to know the main provisions of both Acts, because they may be able to help their clients, and particularly small clients, to avoid any legal complications danger.

"The basis of the Wheeler-Lea Act is honesty," said Mr. Larrabee. "In spite of all the tarned words that have been written about this legislation, no advertiser will have any trouble with the Federal Trade Commission so long as he confines himself to honest statements, and when the Federal Trade Commission uses the word 'honest,' it means honest." That's clear speaking.

Advertisers should approach the Act with the sincere desire to live up to it, said the speaker, if necessary leaning over backward to avoid any appearance of trickery or of being misleading, for one of the beneficial effects the Wheeler-Lea Act should have is to remove the penalties that are frequently placed on the honest advertiser as he tries to compete with knayes and tricksters.

Heads Dayco Roller Sales

H. J. Hunt, for many years associated with one of the country's largest manufacturers of precision machinery, has been appointed sales manager of the Dayco Roller Division of the Dayton Rubber Manufacturing Company. In his previous connection he handled all development, manufacturing, educational, and promotional programs.



H. J. HUNT

In 1927 Mr. Hunt formed his own company to manufacture major electric appliances in the United States and Canada, and organized and directed the sales-training courses for the organization. He is also widely experienced in vocational training, having supervised several printing plants in connection with that type of work.

Protective Sheeting Popular

Now in considerable use is the process of laminating paper with transparent cellulose acetate sheeting, developed several years ago as a preservative measure by the National Bureau of Standards. The National Archives of the United States was the first to apply the process in the documentary field. The sheeting is applied by means of heat and pressure, no adhesive being used, and a homogeneous unit is obtained, as the cellulose sheeting is actually forced into the pores of the paper. In addition to being stable and possessing high transparency and strength, it is very thin and easily cleaned with water.

Four commercial operators—two of whom use only heat and pressure, and the other two an adhesive in addition—make a business of laminating documents with the acetate sheeting. Because of the high stability of the acetate sheeting it is also finding considerable use in the form of envelopes for the protection of stamps and the like.

John F. Mitchell Dies

John F. Mitchell, editor of *The Hancock Democrat* and president of the William Mitchell Printing Company, of Greenfield, Indiana, died at the age of eighty-six on April 1. The oldest business man in the city, measured in years of continuous activity, he remained at his desk until three weeks before his death.

Not only did Mr. Mitchell edit his paper, but he also made up the forms. And the joy he received from so doing he knew up until March 9—when he made up the forms for the last time and went to his home, never to return to the office he had known for so many years.

Like his father before him, Mr. Mitchell early learned the feel of the type character and the odor of printing ink, standing on a chair at the case as a boy. When he grew to young manhood, his father, the owner and publisher of The Hancock Democrat, made him the local editor. After a period of apprenticeship in Indianapolis, he took complete charge of the business in Greenfield when his father's eyesight failed. From then until the time of his death, he grew in the esteem of his fellow citizens and in the affection of newspaper men throughout Indiana and beyond the state's confines.

With his passing, Greenfield loses a civic leader, the newspaper field one of its most able personages, and the graphic arts one of its most inspiring characters.

Sweden Studies "Scoreboard"

Discussed in the March issue of Nordisk Bok Tryckare Konst, printing magazine of Stockholm, Sweden, is the Typographic Scoreboard which appears in The Inland Printer. Under the heading "Traditional—Modern?" the article summarizes the results shown in the scoreboard which recently presented an analysis of advertisements appearing in The Saturday Evening Post.

"This interesting summary shows," the article points out, "that of the 119 advertisements, 44 were set in Garamond, 31 in Bodoni, and 15 in Caslon, all of which are classic type faces. Of the traditional advertisements only four are set in modern type, the remainder being presented in various traditional type faces." The writer of the article expresses surprise at the fact that there is so little use of the popular Gothic type for advertisements in magazines of the type considered.

INLAND PRINTER readers will realize from this that articles and opinions appearing in their magazine carry weight in the graphicarts thinking of other lands, as well as in the United States.

Chicago Craftsmen "Shocked"

Modestly billed as the "Bullitzer Prize Play of the Year," a one-act novelty skit was presented at the regular monthly meeting of the Chicago Club of Printing House Craftsmen, on March 21. A great deal of valuable information about lighting and power in the printing industry was worked into the non-insulated script by Roy T. Hyre, of the Hyre Electric Company, who also played a leading role. Impresario William R. Joyce, chairman of the educational committee, threw the opening switch, but denied having anything to do with the high-voltage program notes. His denial was denied in some quarters.

H. A. Wise Wood Dies

Henry A. Wise Wood, noted inventor and producer of newspaper machinery, and chairman of the board and former president of the Wood Newspaper Machinery Corporation, died April 9 at his New York City home. He was seventy-three years of age.

Mr. Wood was widely known for improvements he made in machinery now used for printing present-day newspapers. Among the products manufactured by his company are the autoplate, producing by machinery the stereotype plates earlier made by hand; the auto reel, feeder of news-print to high-speed presses; and the autopaster, which replaces one blank roll of paper with another without press stoppage.

In addition to his interests in press-machinery manufacturing, Mr. Wood was an aeronautical engineer, pioneering especially in naval aeronautics.

Unemployment Insurance

The recent bulletin of Associated Printers and Lithographers of St. Louis, Incorporated, prepared by Gordon C. Hall, executive vice-president, contains a discussion of various factors in unemployment insurance which are believed to work to the disadvantage of high-wage industries, such as printing. For example, the bulletin points out that with a maximum benefit for unemployment of \$15 a week, the printing industry must pay for unemployment not only in its own ranks, but also a great deal of that in the low-wage industries. If a printer pays 3 per cent for a pressman at \$40 weekly, with annual earnings of, say, \$2,080, the pressman if unemployed may get \$15 a week, which can be received by the low-wage earner of, say, 25 cents an hour.

Another inequality pointed out is that the nature of the printing industry being seasonal, a steady production is not possible, necessitating considerable overtime. Yet, under the present regulations, when time and a half or double time is paid, the unemployment tax is payable on this overtime penalty. Further study of the problem will be made.

Lanston Official Honored

In recognition of the loyal, faithful, and proficient services of T. Frank Morgan through the many years of his work as assistant to the president, second vice-president, and first vice-president, the board of directors of the Lanston Monotype Machine Company, at a recent meeting, created the official position of executive vice-president of the company, to which office Mr. Morgan has been elected.

T. Frank Morgan entered the printing business at the age of eleven years, as printer's devil in a country newspaper plant at Warsaw, Virginia, at a salary of \$2.25 a month. While learning the trade to qualify as an all-round journeyman, he studied at night to acquire a general education.

Just before the turn of the century, Mr. Morgan secured appointment as hand compositor in the Government Printing Office at Washington, where he remained for more than twenty years, advancing through various executive grades eventually to become superintendent of work, which was the position he held in 1919, when he left Washington to go to Philadelphia and associate himself with the Monotype company.

While working at the Government Printing Office Mr. Morgan attended George Washington University, graduating from that institution with a degree of Bachelor of Law, and from the National University as Master at Law.

While Mr. Morgan lived in Washington, he was married to Miss Grace Lee Fisher of Buckhannon, West Virginia.

He assisted in the organization of the North Capital Savings Bank of Washington and was one of its vice-presidents. He was also active in Washington fraternal circles.

Mr. Morgan was in charge of operations at the Government Printing Office during the World War period, directing the activ-



T. Frank Morgan now executive vice-president, Lanston Monotype Machine Co.

ities of the five thousand employes. It was during that time that the United States entered the war on the side of the Allies, and almost overnight plant production increased from an annual total of approximately \$6,000,000 to more than \$15,000,000. One of the big jobs of that time involved the delivery every day of six carloads of forms for use in the Draft.

A few years after joining the Monotype company, Mr. Morgan was made assistant to the sales manager and then assistant to the president; in 1925 he was promoted to the position of sales manager, and in 1928 made a vice-president of the company. In 1931 he was elected first vice-president and was recently elected to the newly created position of executive vice-president.

St. Paul Printers Study

To further one of the purposes for which the Graphic Arts Association of St. Paul was organized—"to improve the conditions of printers individually and collectively, and their service to the public"—the association is sponsoring, through its class in estimating and selling, a series of four lectures on salesmanship and the selling of printing. All lectures are being given by experts in their respective fields. Classes in estimating and printing have been conducted weekly since last fall, with good attendance reported.

Southern Master Printers Meet

For four days in June—4, 5, 6, and 7—Florida printers will play host to southern printers, as well as to visiting printers from Latin American countries, at the Twenty-first Annual Convention of Southern Master Printers Federation to be held at the Holly-wood Beach Hotel in Greater Miami. The exhibit of southern printing will occupy the lounge overlooking the sea, and an exhibit of printing equipment and supplies will be located in the hotel's lower concourse.

Included on the convention program will be speakers of national repute in the graphic arts industries. Flanking the business side of the printers' get-together will be entertainment, including surf bathing, golf, and a deep-sea fishing contest. The Florida Graphic Arts Association and the Master Printers Association of Jacksonville are joining with the South Florida Printers in inviting all printers and their families to the convention. Much enthusiasm has been reported and the attendance is expected to he large.

Newspaper Awards Given

For the fourth time since the inception of the annual exhibition of newspaper typography conducted by N. W. Ayer and Son, Incorporated, the New York Herald-Tribune has been awarded the Francis Wayland Ayer cup. The Herald-Tribune retired the first cup in 1934, having won it the requisite three times for permanent possession. Its winning the 1939 award gives it a lap on the second cup. The award was made on the basis of typographical excellence regardless of circulation or format.

First honorable mention in the group of papers with more than 50,000 daily circulation went to the New York Times. In the group from 10,000 to 50,000 daily circulation, first honorable mention was given the Hartford (Connecticut) Courant. In the group under 10,000 daily circulation, first honorable mention went to the Concord (New Hampshire) Daily Monitor. In the tabloid group—a separate classification established for papers in this group this year for the first time—honorable mention went to the New York Daily News.

Judges of the exhibition were Hugh S. Johnson, newspaper columnist; Quentin Reynolds, the associate editor of *Collier's Weekly*; and Walter Dorwin Teague, eminent industrial designer and authority on typography.

Roycrofters Purchased

Following the confirmation by Federal Judge John Knight, in Buffalo, of the sale of the Roycrofters, East Aurora institution founded by the late Elbert Hubbard, Samuel Guard, of Spencer, Indiana, became the owner May 1. The sale price was \$80,000. According to the terms of sale, \$35,000 in cash was paid, Mr. Guard assuming mortgages totaling \$25,000 and agreeing to pay the balance of \$19,500 in deferred payments over three years.

Mr. Guard, well known as a publisher of farm magazines, has headed his own printing plant in Spencer since 1927, specializing in mass production, and using rotary presses and linotype machines. In East Aurora he will be equipped with flatbed presses and monotypes. The two plants will be operated as separate units.

Carnegie Students Visit

So that they might study production and management problems in large printing and publishing plants, as well as obtain first-hand information on specialty printing, senior students and staff members of the department of printing at Carnegie Institute of Technology recently visited thirteen plants in five cities. They were as follows: Springfield, Ohio-Crowell Publishing Company; Dayton, Ohio-McCall Corporation; Hamilton, Ohio-Beckett Paper Company and the Champion Paper and Fibre Company; Cincinnati, Ohio-United States Printing and Lithograph Company, the United States Playing Card Company, and the Rapid Electrotype Company; Chicago-Chicago Rotoprint Company, W. F. Hall Printing ComWhen specially equipped for printing and stamping of folding boxes, carton stock is fed from the roll; first the carton is stamped out, cross-punched, and trimmed, then it passes forward to be printed by the rotary offset method using dry-offset plates. Notice that printing is the final operation. Adjustments for producing designs of various sizes are quickly made.

Printing Laboratory Planned

Walter Dill Scott, president of Northwestern University, Chicago, has announced the selection of Ovid Wallace Eschbach as dean of the university's new Institute of Technology which is to be established under a \$6,735,000 gift from the Walter P. Murphy Foundation next fall.

I. P. I. Contest Winners

Top prize winners in the third annual Essay Contest sponsored by the International Printing Ink Corporation, are announced as follows: In first place in the junior-senior division, Robert Libott, senior at Beverly Hills High School, California; wins a \$400 college scholarship; David Steele, senior at the Wichita, Kansas, East High School and part-time employe of the Van Tine Printing Company; wins second place. First in the freshman-sophomore group is Herman Opper, Henry Snyder High School, Jersey City, New Jersey; with Junior Biggle, Waterloo, Iowa, East High School sophomore, second.

Here are choice bits from Libott's "Color: A Selling Symphony": "In color, there is



Senior classmen and staff members of the department of printing at Carnegie Institute of Technology, on annual pre-graduation tour, visit Chicago plant of the Miehle Printing Press and Manufacturing Company. Carnegie alumni in Chicago area helped conduct and entertained

pany, Ludlow Typograph Company, R. R. Donnelley and Sons Company, United Autographic Register Company, and Miehle Printing Press and Manufacturing Company.

Carnegie printing alumni in the Chicago area provided an added feature of the trip in the form of a dinner. Several companies also arranged dinners and luncheons for their student guests.

Three Colors and Fold

A new press, the production of a Dresden manufacturer, now automatically prints three colors and stamps out folding cartons if desired. First feature is, it is virtually three platen presses in file. In printing, operation is the reverse of normal—printing plates are locked on the swinging platens, and the printing surface is flat; printing can be viewed from above; forward movement of the paper roll is simplified. Smearing is avoided, for nothing touches the paper after it is printed.

In starting the press run, paper is pushed to feeders, and progresses—after the first color, the second and third impressions are printed wet on wet, so at all times there is a one-, a two-, and a completed three-color print in the machine. As the platen moves up each time, the plates are inked. The color-carrier starts moving as the tilting motion commences; as a result, high-speed printing production is attained.

Dean Eschbach goes to Northwestern from his position as personnel official of the New York office of the American Telephone and Telegraph Company. It is reported that among the departments to be introduced at the fall term will be a printing laboratory.

Exposition Space Going

More than two-thirds of the floor space available on the main and mezzanine floors of the Grand Central Palace in New York City have already been allotted for exhibition purposes at the Fifth Educational Graphic Arts Exposition to be held September 25 to October 7. Sixty prominent companies have completed arrangements for space, and negotiations with nearly one hundred other firms which desire to exhibit are in various stages of progress.

Craftsmen's and other printers' organizations, as well as the exhibitors, are taking a keen interest in this first comprehensive display of latest developments in the graphic arts industry held in the last twelve years.

Arthur E. Mueller Dies

Arthur E. Mueller, who for many years was associated with the printing industry, died on March 26. He was associated with the Koelle-Mueller Printing Company, of St. Louis. In addition to his leadership in his own firm, he was an active participant in organization work.

reality, heauty, emotional appeal . . . Color is a vital factor in life. Color is happiness; color is life . . . Full-color picturization greatly increases the likelihood of buying. Color adds zest to copy, stimulates emotions, and arrests attention. It creates a desire in the mind and heart of the purchaser. Once this desire is created, the work of selling is simplified. Just as the color organ plays its color symphony, so we must play with printed color a selling symphony."

Opper's "Why Color Makes Cents" is highlighted in: "To see, to hear, to smell, to taste, and to touch are five marvelous gifts of nature to man. We all know Mr. Consumer cannot actually smell, or taste, or feel, or hear what we are advertising, but we can make him believe he does by stimulating his imagination, by creating an overwhelming desire for the product, by strong appeals through the use of color to the largest number of his senses . . . Mr. Manufacturer is very happy to pay the advertising man, who is pleased to pay our printer, who smiles wisely, because he knows it is indeed true that color makes cents."

Members of the jury selecting winners were: Harry L. Gage, V. Winfield Challenger, Frederic W. Goudy, William A. Kittredge, and Henry B. Quinan. Over 7,000 high-school students of printing from 312 schools in the United States and Canada participated in the contest. The standard of entries was reported to be very high.

Plant Operation and A digest of new methods

and plant equipment

Management

CHARTS of paper usage are offered in a new book issued by the Fox River Paper Corporation, of Appleton, Wisconsin, entitled "Behind Masterline Papers." Another release of this company is the first of a series of type-set letterhead portfolios called "The Long and Short of It"-part of a program launched when the Fox River mills were purchased last December by a group headed by E. A. Oberweiser and M. E. Roberts. Since then, it is announced, there have been improvements in the paper qualities of the paper stocksthat is, in strength, bulk, color, and so onand also the lines have been revamped to meet modern needs of printers, consumers.

The new papers are identified by the phrase "A Masterline Paper," which appears in the watermark beneath the brand names in the bonds and ledgers. The old-established brands, including Wall Street Bond, Old Badger Bond, English Bond, New Era Bond, and Right of Way Bond, are thus identified as representing the new, improved qualities.

A Discussion of the factory-lighting problem in terms of new knowledge of seeing is contained in General Electric's new book "Lighting for Production in the Factory, by A. K. Gaetjens and Dean M. Warren. It is issued by the Nela Park Engineering Department at Cleveland.

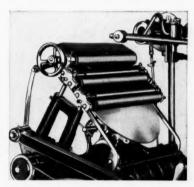
The advent of new light sources, say the authors, such as Fluorescent Mazda lamps, presents new lighting tools which are certain to be of inestimable value in solving the many seeing problems encountered in industry. The fact that these sources are so new makes it impossible to predict accurately the scope of their application, but enough uses are known to make discussion profitable.

Included in the book are sections on quality of light, quality of lighting, glare, quantity of light, recommended standards of illumination for industrial interiors, lamps and their application, lighting equipment, and so on. Also incorporated are lighting suggestions for factory managers.

AMERICAN TYPE FOUNDERS has announced its ninth type face designed by Lucian Bernhard. Its name: Bernard Gothic Condensed. The originality and legibility of its eight predecessors are preserved in the new face. The previous Bernhard Gothic faces include Medium and Medium Italic, Heavy, Light, and Light Italic, Extra Heavy, Light Title, and Medium Title.

A Modern Four-roller Kluge automatic press, available in 10-by-15 and 12-by-18 sizes, has been announced by Brandtjen & Kluge, Incorporated, of St. Paul, Minnesota. The model is similar to the regular Kluge automatic press, with the exception of the distribution system, which has been changed

by eliminating the separate distributor rollers and making it a four-roller press. The fountain has been mounted above the disk so that the top form roller will contact it. The maximum swing of the disk has been doubled to compensate partly for the lack of distributor rollers. The drop disk has been eliminated, for it is unnecessary for washup on a



Brandtjen & Kluge's four-roller automatic press with fountain mounted above the disk

four-roller press. Though the distribution system does not permit so great a coverage as is secured by the six-roller press, still it is equal to ordinary platen-press distribution, which is satisfactory for ordinary job printing, according to the announcement.

By MEANS of a stitching-wire calculator prepared by George W. Prentiss and Company, of Holyoke, Massachusetts, it is now



Calculates amount of stitching wire needed

possible to determine the amount of wire required for any stitching job. In order to read directly with one setting of the central disc the number of stitches in a pound of wire or

the number of pounds in 10,000 stitches, it is necessary to know only two factors: the size of the wire and the length of wire in each stitch. Both round and flat bookbinders' wire, as well as flat box stay wire requirements, can be calculated. The calculator, which has been prepared for free distribution among stitch-wire users, is printed on heavy stock and varnished to provide durability.

No LONGER, according to the E. J. Kelly Company, printing-ink manufacturers of Kalamazoo, Michigan, does Pliofilm present a problem in so far as finding a pigmented anilin ink which will adhere securely. A company chemist recently found a formulation which cleared up the difficulty, and since then it has been perfected and thoroughly tested. It is known as Pliofilm anilin ink. Pliofilm is a Cellophane-like product introduced by the Goodyear Tire and Rubber Company.

FOR MANUFACTURING PLANTS which have a need for comparatively short rise, the Rotary Lift Company, of Memphis, Tennessee, has introduced a complete line of equipment to handle materials between floors, to load into the back of trucks and freight cars, and to eliminate the hand-feeding or awkward overhead crane feeding of heavy materials into presses. It is claimed that extraneous materials, such as cables, counterweights, brakes, dogs and clutches, heavy load-bearing side walls, and other space-taking accessories, have been eliminated.

A SMALL SPECIMEN FOLDER and a blotter printed on glazed stock, issued by Indiana Chemical & Manufacturing Company, Indianapolis, announce to the trade a new Indiana Gloss Ink Conditioner, designed to enhance gloss and luster, eliminate excessive tack and recondition "left-over" inks.

The announcement states that laboratory tests reached the point of 50 per cent ink and 50 per cent Gloss Ink Conditioner without affecting the gloss-an unusual percentage in production.

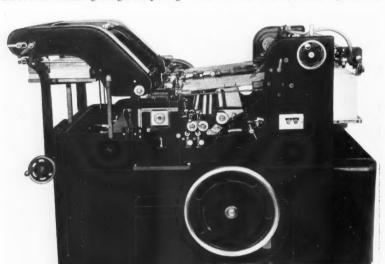
SELFVULC "M-A" Single-Coat Primer, made by the Self-Vulcanizing Rubber Company, of Chicago, is a single-coat liquid-rubber primer-coating material which dries cold to a solid surface within an hour, and withstands temperatures to 212°. It is used for bonding Airvulc Liquid Rubber to metals, concrete, glass, tile, brick, and the like. This fast-drying primer is the first coat upon which the liquid rubber is applied for rubber-lining acid and pickling tanks, tubs, fans, blowers, air ducts, plating racks, filter press plates, tail shafts, marine outboards, and subsoil pipes. Selfvulc "M-A" primer covers 250 square feet of surface a gallon.

AMERICAN TYPE FOUNDERS has announced its new Kelly Clipper, which is said to combine a number of the best features of all Kelly presses. A number of plant owners, superintendents, foremen, and pressmen have already viewed it in demonstrations held in several cities. It will be shown in Chicago in a three-day demonstration, May 11 to 13.

The swing-away delivery of the new press allows room for making changes and planing

THE MERGENTHALER LINOTYPE COMPANY has issued a booklet describing Caledonia, a new printing type designed for the company by W. A. Dwiggins, with a note on the designer. Also included is a note on the designer by Hermann Püterschein.

More than a score of helpful hints to the trade are included in a new sample book issued for Perfection Gummed Papers, made



A. T. F's Kelly Clipper, "The Press the Pressmen Okayed," based on pressmen's specifications

down while the form is on the bed. By means of a pyramid inking mechanism, a constant supply of ink is fed directly to the form rollers. Another advantage claimed for it is that delicate register changing can be made without moving the form by means of adjustable drop guides. One of the most revolutionary features is the modern stream feed, which provides faster production in any shop, no matter what the stock—whether onion-skin or four-ply cardboard. Suckers lift the sheet at the rear of the pile with a backward heeling motion which provides perfect separation. The sheets are spaced to reach the guides at about one-fourth press speed.

Now in process of being cut at the Brooklyn plant of Intertype Corporation are Futura faces from 6, to 14-point in five weights—Light, Book, Medium, Demibold,

THIS paragraph set in twelve point size of Intertype Futura Medium with Oblique 234567 ABCD abcdefghijklmnop 1234 ABCD abcdefghijklmnop 1234 ABCD abcdefghijklmn 1234 ABCD abcdefghijklmn 1234

and Bold, each of which is duplexed with its respective oblique. Two other newly cut Intertype faces are Engravers Text with Typo Roman Light, and Vogue Bold Condensed with Vogue Condensed. by the Paper Manufacturers Company, Incorporated, of Philadelphia. Forty-six samples of gummed papers are shown, with recommendations with grade numbers to help in the selection of the proper gumming and printing surface. Also featured is complete information on ream weights of white and colored stock, roll widths for special sizes, and so on. When folded, the booklet is of handy pocket size.

A JOB TICKET of interesting design has been developed by the Clarkson-Rishoff Company, of St. Paul, Minnesota.

The job ticket has the usual spaces for information concerning composition, presswork, and binding requirements, but also included is a space for information concerning stock to be ordered and also cut for the job. This often saves holding a press when stock is not available at the time the job is ready to go on the press. There is also space for information regarding delivery, thus doing away with the alibi of where a delivery was held up. Also included is a "Special Instructions" panel—a warning signal to every employe of any special treatment required for the order. On the back of the ticket is a time record which simplifies the matter of computing the cost of the job on ordinary work, and which also serves as a direct check on operating time against each worker.

Another form which the company has developed is a "cutting order." Whenever possible, it is made out when the job ticket is filled in and sent to the stock-room. Thus there need be no waiting for stock in the pressroom. In the event stock has to be ordered, the office is so notified by the cutter as soon as he receives the ticket.

Carl Bingham, Senior, Honored

In recognition of his "able leadership... and of his achievements in developing and advancing the interests of the printers' roller industry," to Carl Geary Bingham, Senior, was recently presented a plaque by "the men he leads" as president of Samuel Bingham's Son Manufacturing Company, of Chicago. The award was made to Mr. Bingham at a surprise dinner attended by twenty office and sales executives of his firm.

In 1903 Carl Geary Bingham, Senior, entered the Chicago company which his father had founded in 1877. The original Bingham enterprise was established in 1846 in New York City by Samuel Bingham. A member of the fourth generation of Binghams, Carl Geary Bingham is advertising manager.

If It's Not Engraved—

Printers who employ methods by which they simulate engraving or embossing should be careful not to imply or convey to purchasers that the products are the result of impressions made from inked engraving plates. One firm engaged in selling stationery, wedding invitations, and engagement announcements, produced by the method known as "Thermography," was recently cited by the Federal Trade Commission for advertising engraved work.

The stipulation showed that the process employed by the company consisted of use of a chemical in powdered form applied to type printing while the ink was wet and, in passing through a baking process, the heat caused it to fuse so as to present a raised-letter effect and to resemble in appearance or simulate engraving or embossing.

To Select Oldest Printer

J. H. Leatherman, president of the Sacramento Advertising Club, has announced the regional winners in the contest to select the old-time printer who will supervise the printing and publication of the *Placer Times* during the Sacramento-Golden Empire Centennial this summer. The winners are as follows:

Northeastern States—Benjamin Franklin Waite, 94, of Johnson City, New York; Southern States—Robert Carr, 86, of Hammond, Louisiana; Central States—David Oliphant, 91, Chicago, Illinois; Western States—L. P. Kimball, 97, of Lakin, Kansas; Pacific Slope States—Isaac R. Crow, 86, of Spokane, Washington.

"Sales"—Booklet's Theme

With the hope that it will promote the wider use of printing, a booklet titled "61 Factors to Increase Sales" is being mailed to large business firms by the Century Paper Company, of Indianapolis, Indiana. In chart form, as well as in six explanatory pages, key factors are presented. Among them are sales manuals, contests, bulletins to jobbers and salesmen, letters and wires to salesmen, trade papers, catalogs, broadsides, house-organs, window streamers, displays, letterheads, wall hangers, letters to former clients, wires to good prospects, and so on. Here is a commendable offering which should arouse no small amount of interest and possible emulation among those who believe the secret of building more business is to go out and sell their service and products. Many of the forms described are overlooked by printers in the daily round of routine selling.

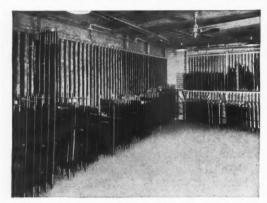
ure, Im a FUNNY GUY ... sometimes!"

"Salesmen say I'm a 'funny guy' . . . have an idea that I never take them seriously. Well, it's all right with me if they keep on thinking so, because I'm a busy man and if I didn't do something to discourage these lads, they'd bother me all day long.

"But I put aside that 'protective mask' of flippancy when I pick up my copy of THE IN-LAND PRINTER. Then I am serious enough. Those editors know my business. They keep me in touch with trends and developments and give me practical ideas about my printing business. And I read the ads, too, because I know they are in there because they have something to offer -not because they get editorial publicity. As a matter of fact, the advertising in THE INLAND PRINTER gives me a good steer on which salesmen I should take seriously.

"Is it any wonder that I willingly renew my subscription to THE INLAND PRINTER year after year?"

Controlled PERFORMANCE



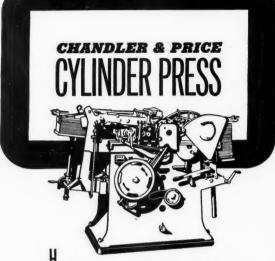
SCIENTIFIC CURING—All AMERICAN high speed rollers are scientifically cured under controlled atmospheric conditions. No guesswork. Positive instruments and apparatus compel accurate results.



CONDITIONED STORAGE—AMERICAN ROLLERS of every type are kept in air-conditioned storage under regulated temperature until shipment. While here, no weather changes can effect their in-built quality.

● The two departments shown are typical of the extent to which we go to make AMERICAN ROLLERS superior. Order these fine rollers today for your presses. See the difference! AMER-ICAN ROLLER CO., 1342 N. Halsted St., Chicago. Branch—735 E. Ohio St., Indianapolis, Ind.

AMERICAN ROLLERS



landles 70% of the "run of the hook" in the average job plant at speeds up to 4800 impressions per hour. Takes any stock from onion skin to 4-ply board. Form completely accessible from either side of press (especially valuable for imprint changes, since press can do imprinting on folded circulars as readily as on single sheets.) Requires small floor space and needs no special foundation. Can be wheeled into your plant through any 36" doorway. Write for the C&P Cylinder Book.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO



STILL THE BEST
Forty years ago, when the Roberts direct drive from

plunger to swing was introduced, it was a revolutionary step in numbering machine design. It is still the simplest drive, the strongest, the longest wearing—still the best.

And it is still exclusive with Roberts products.

MODEL 27, 5 wheels, forward or backward \$12.00 MODEL 28, 6 wheels, forward or backward \$14.00

Above prices are for machines with solid "No" plunger. Machines with removable "No" slide plunger, \$1.00 extra. For sale by all dealers. If you do not get prompt service from your dealer, write to us. Ask about quantity discounts and trade-in allowances.

THE ROBERTS NUMBERING MACHINE CO.

694-710 Jamaica Avenue, Brooklyn, N. Y. LOUIS MELIND COMPANY, Western Distributor 362 West Chicago Ave., Chicago 593 Market St., San Francisco



PACKAGE INSERTS

at Lower Cost:

Sell MORE - with well designed package inserts. Save Money - by specifying SARATOGA Super Calendered. Inexpensive, with excellent printing qualities; gives good halftone reproduction, handles efficiently in pressroom and bindery. Available in white and seven attractive tints.

Address All Requests to Sales Dept. B



A request on your letterhead will

bring you a copy of "Little Things Do Big Jobs."

BRANCH OFFICES: - BOSTON · CHICAGO · CLEVELAND

Super Calendered

Made by the Makers of TICONDEROGA BOOK PAPERS • TICONDEROGA TEXT • TICONDEROGA VELLUM • CHAMPLAIN BOOK PAPERS · CHAMPLAIN TEXT · SARATOGA COVER · LEXINGTON OFFSET · ADIRONDACK BOND AND LEDGER BEESWING MANIFOLD · INTERNATIONAL MIMEO SCRIPT

An INTERNATIONAL PAPER Value

SaveMoney-Cut 30% more Work-Cut out Overtime

POWER GAUGE

-will transform your old cutter into a modern one at nominal cost

-will pay for itself in a few months

This simple, sturdy, sure-acting device is attached to your old cutter right on your floor in one hour's time, and instantly makes it a modern, man-saving, time-saving money-making cutter—turning out more work, eliminating overtime and mid-morning and mid-afternoon fatigue.

With Power Gauge, the gauge moves forward and moves backward by POWER, allows hairline adjustment for precision cutting; speeds up work and creates cash savings enough to quickly pay for itself.

Don't let an old-fashioned cutter cost you money another week—get the figures on POWER GAUGE, arrange to see it in operation. Write, wire or phone

POWER GAUGES

304 Hudson St., New York City WALKER 5-9494



EQUIPMENT DEALERS

write for information on open territories.

An effortless touch on the wheel, by hand, permits forward or back-ward adjustments up to one inch for 100% cutting accuracy. This cutstanding feature provides for hair line trims.

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Don't "trade in" your old cutter: Modernize it with a Power Gauge



CHICAGO ROLLER CO.

554-570 W. HARRISON ST.

Tel.: WEB. 2778-2779

CHICAGO, ILL.

You are Invited

THESE COMPANIES >-

leading firms of your industry
who are entitled to use
this emblem



extend to you a cordial invitation to be among their more than 100,000 guests at the Fifth Educational Graphic Arts Exposition at Grand Central Palace — the greatest exposition the Graphic Arts has ever held.

They will demonstrate the very latest improvements they have effected in their machines and products to make your business more profitable.

The list is growing every day. Other leaders in their field are arranging to adopt the "Exhibitor" mark of distinction, which identifies them with the progress of the industry.

EXHIBITORS

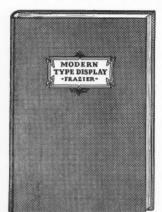
(AS OF APRIL 20, 1939)

American Type Founders Sales Corp. Russell Ernest Baum Samuel Bingham Manufacturing Co. Binks Manufacturing Co. B. H. Bunn Co. E. W. Blatchford Co. Boston Wire Stitcher Co. Brandtjen & Kluge, Inc. Frank P. Carlson Company, Inc. Challenge Machinery Co. Chandler & Price Co. Christensen Machine Co. Cline Electric Manufacturing Co. C. B. Cottrell & Sons Company Craftsman Line-Up Table Corp. Dayton Rubber Manufacturing Co. Dexter Folder Co. Henry Disston & Sons, Inc. Eastern Manufacturing Company Embossograph Process Co., Inc. William A. Force & Company, Inc. E. C. Fuller Co. Wm. Gegenheimer, Inc. Hamilton Manufacturing Co. Hammond Machinery Builders, Inc. Harris-Seybold-Potter Co. H. H. Heinrich, Inc. Imperial Type Metal Co. The Inland Printer Intertype Corp. **Kelly Metal Corporation** Kimble Electric Company Krug Electric Co., Inc. Lanston Monotype Machine Co. Ludlow Typograph Co. Mergenthaler Linotype Co. Miehle Printing Press & Mfg. Co. Miller Printing Machinery Co. Modern Lithography National Assn. of Printing Ink Makers New Era Manufacturing Co. Payne & Walsh Corporation Geo. W. Prentiss & Co. The Printing Machinery Co. Printing News Production Year Book Rapid Roller Co. F. P. Rosback Co. H. B. Rouse & Co. Smyth Manufacturing Co. Stereotype Equipment Co. Thomson-National Press Co. United American Metals Corp. U.P.M. Kidder Press Co., Inc. Vandercook & Sons, Inc. S. D. Warren Co. Webendorfer-Wills Co., Inc.

Wetter Numbering Machine Co.

MASTER the

Jundamentals First!



This Book Now

MODERN

This text, by J. L. Frazier, Editor of The Inland Printer, presents those basic principles of good typography and display, so essential to creditable results. Third and revised edition first published in 1910. Not "modernistic."

JUST PUBLISHED!-



PRESSMAN'S POCKET O MANUAL

By J. N. Harrison

Helps and Hints on Presswork!

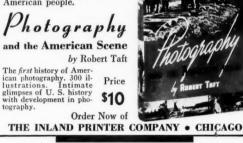
A handy, pocket-size book 316" x 51/8". Needful data on platen and cylinder presses; makeready; press parts. Discusses imposition, printing ink, color mixing. Lists paper sizes, and gives hints to teachers. 126 pages, paper cover.

THE INLAND PRINTER CO.

CHICAGO

book to trace the effect of pho-tography on the life of the American people.

Photography





ROUSE VERTICAL MITERER

Cuts 700 accurate MITERS AN HOUR! The NEW Economy Model Rouse Vertical Rotary Miterer is priced for the smaller printer and publisher.

It is efficient auxiliary equipment in the larger plant where extra walking is recognized as an expense.

A circular giving prices and complete information on the NEW Economy Model Rouse Vertical Rotary Miterer will be sent at your request. Write today.

B. ROUSE & COMPANY 2218 North Wayne Avenue, Chicago, Illinois



AMERICAN TYPE FOUNDERS

KELLY PRESSES FOUNDRY TYPE ATF COMPOSING ROOM SAW

A complete line of machinery and miscellaneous supplies.

Branches and Agents in Twenty-Five Cities

LEARN-

the Linotype Keyboard



Get Your

Copy Now

aided by this book "A PRACTICAL TOUCH SYSTEM"

By Edwin B. Harding

Progressive exercises teach the 10-finger touch system. Easy to understand. Complete copy, line for line and letter for letter. Author a tradesman and teacher for 34 years. Illustrated.

THE INLAND PRINTER . CHICAGO, ILLINOIS



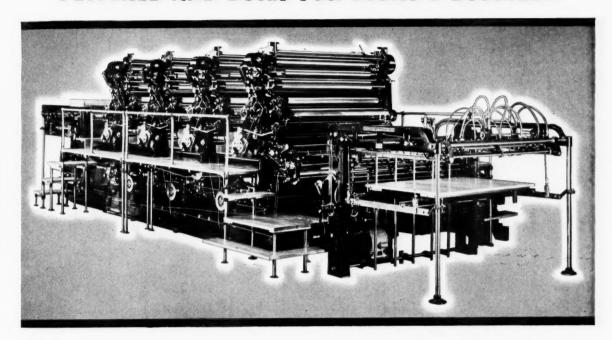
The ART of BLOCK CUTTING

By O. A. Hankammer & F. C. Lampe

50 Learn to make your own simple cuts from linoleum blocks.
post 162 pages of easy lessons.
paid Illustrated. Reduced price. THE INLAND PRINTER, CHICAGO

THE HBEL PRESS

DESIGNED AND BUILT FOR TODAY'S BUSINESS



• Modern business places exacting demands upon both men and machines. It is the man with skill and experience who best supplies today's business with its needs: it is also the machine back of the man which supports the quality and the quantity of products he supplies.

a new standard in late/laking

Through research Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.



Harris Offset Presses are built by craftsmen in Offset—to be operated by skilled pressmen in producing what modern business demands.

Harris stands as the pioneer builder of successful Offset Presses. The eight sizes completely cover all pressroom requirements.

HARRIS . SEUBOLD . POTTER . CO.

General Offices: 4510 East 71st Street, Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd Street; Chicago, 343 South Dearborn Street; Dayton, 819 Washington Street; San Francisco, 420 Market Street • Factories: Cleveland, Dayton

Actual sales prove the nation's preference for this thrifty watermarked bond. Use it for low cost station-

MAXWELL PAPER COMPANY.

DUPLICATE YOUR CUTS

with our process, no mats, no stereotype, cuts are copper-faced, similar to electros. Equipment is simple to make at little cost. Time to make duplicates is only a few minutes. Instructions for operation and how to make equipment . . No Stamps Please. \$1.00

EMBOSSING

WATERMARKED

The Art of Genuine Relief Printing without the expense of costly dies. Easy to learn, no special equipment, no artistry, ordinary types and cuts used. U. S. Process Patent. Licenses issued, no new licenses for Greater New York. Write for samples. State Representatives wanted.

NON-OFFSET SPRAY LIQUID

ery and business printing.

one liquid for all units and jobs, smooth final finish, least amount of dust, now used by some of the best color houses.

225 VARICK ST. • NEW YORK, N.Y. DECIE SUPPLIES

The University of Chicago Press

MANUA

TENTH REVISED EDITION

New, up-to-date edition of the manual which for thirty years has carried the weight of authority for printers and typographers.

"A very paragon of style" says Book Binding and Book Production

Latest typographical rules, specimen pages of book, display and foreign type faces, ornaments and symbols. 394 pages,

Get your copy (\$3.00 postpaid) from the Book Department THE INLAND PRINTER, 205 W. Wacker Drive, Chicago, Ill.

Book form cards

Ask any of these paper merchants-or us-for samples and prices:

New Yerk City Richard C. Loesch Co. Pittsburgh Chatfield & Woods Co. Cincinnati The Chatfield Paper Co. Detroit Seaman-Patrick Paper Co. Grand Rapids Carpenter Paper Co.

Houston L. S. Bosworth Co., Inc. St. Louis Tober Fine Papers, Inc. that detach with perfect edges

This specially prepared stock comes in all standard business card sizes in either loose or book form style. It is the highest grade rag content made at Crane mills.

Keep a supply constantly on hand for quick service to your customers, who need their business cards printed in this modern way.

The John B. WIGGI

CHICAGO Book Form Cards Compact Binders



Actual sales prove that

Maxwell Offset is America's favorite offset paper for modern, attractive sales literature.

FRANKLIN, OHIO Also Manufacturers of Maxwell Mimeograph

TUB-SIZED

Zephyr BLACKS

Timed to the Tempo of the

MODERN Pressroom!

Perfected in three grades, they are available for practically any job. But you must try them to fully appreciate their value; it is impossible to adequately describe them. You must see for yourself how they speed production . . . with safety and certainty.

They cost no more than ordinary inks and every plant should stock Zephyr Blacks for rush jobs. Write for descriptive folder.

Sinclair & Valentine Co.

MAIN OFFICE AND FACTORY

611 West 129th Street, New York, N. Y.

Albany Baltimore Birmingham Chicago

Cleveland Dayton Havana Jacksonville

Kansas City Los Angeles Manila Nashville

New Orleans Philadelphia San Francisco

THE IMPROVED

SPRAYOMATIC

OFFSET ELIMINATOR

New and Different!

- New Type Gun
- New Type Switch
- Complete Air Operation
- Simplified Finger Tip Control
- No Wearing Parts

Write for Complete Information

Write today for prices and detailed information. Mention the make and size of presses, and tell whether or not you have compressed air supply already available in your plant.

THE SPRAYOMATIC PRODUCTS COMPANY

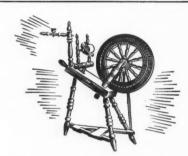
Cincinnati, Ohio, U.S.A. Pioneers of Portable Spray Units



The Weber & Fields Touch

Dad used to laugh his head off when Weber would stick his finger in Fields' eve. The grand old team broke up in 1906 . . . not long after Kimble brought out the idea . . . of a motor built specially for printing equipment. New idea in those days, but just as sound as the profits and prestige it has brought printers through these many years. KIMBLE ELECTRIC COMPANY, 2011 W. Hastings St., Chicago, Ill.

Distributed by AMERICAN TYPE FOUNDERS Branches and Sales Agents in Twenty-Five Cities



Antiques Are Valuable But Not in the Print Shop

Antiquated lock-up methods are out-instead Genuine PMC WARNOCK and STERLING Toggle Bases are used for speedy, efficient and profitable lock-ups.

Save pressroom time and money with PMC precision metal bases. Write for our catalog.

GRAPHIC ARTS EXPOSITION EXHIBITOR, New York, Sept. 25 to Oct. 7, 1939

WARNOCK" STERLING"

THE PRINTING MACHINERY COMPANY 436 COMMERCIAL SQUARE . · CINCINNATI · OHIO

23 E. 26th St., New York City

608 S. Dearborn St., Chicag



Baseball Fans Will Go Wild Over Goes 1939 . . .

BASEBALL CALENDAR

NEW SIZE . . NEW STYLE . . MANY ADDED FEATURES *** IT WILL VIRTUALLY SELL on SIGHT!

Contains complete schedules of Seven Leagues; both Majors, three Class AA, and two Class A Leagues; World Series Records; Food for Fandom; Batting Cham-pions; Minor League Pennant Winners and a wealth of other interesting Basehall data. Show it and you'll sell it . . . and make money by selling it. Write for samples.

LITHOGRAPHING
COMPANY • • • • •
35 West 61st Street, Chicago
53 K Park Place, New York

The Greatest Variety of Fine Printing Papers in

The Middle West

HAMMERMILL . . . STRATHMORE

CHAMPION . . JAPAN PAPER CO.

STANDARD PAPER MFG. CO.

LINWEAVE ASSOCIATION

U. S. ENVELOPE CO.

SWIGART PAPER CO.

717 South Wells Street CHICAGO

WAYS TO LAND PROFITABLE ACCOUNTS



—all by means of typographic num-bering. See page 4 of the novel, useful booklet "Numbering for Profit." If you haven't a copy, write for one.

5 Wheels, Solid Plunger. Slide Plunger, \$1 Extra.

NUMBERING

AMERICAN TYPE FOUNDERS

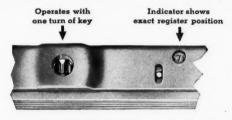


Built for Speed

Because one twist of the wrist does what three or four used to do . . . because one Challenge Hi-Speed Quion equals three or four ordinary quoins — you can get a lot more done in an hour. And when you stop to figure what that hour costs, you'll agree it's worthwhile to equip your shop with

CHALLENGE Hi-Speed Quoins

Saving 70% to 80% on lock-up time, insuring accurate register and requiring no reglets, these steel, cadmium-plated quoins are self-locking, cannot slip, give square lock-up and prevent work-ups. Two Challenge Hi-Speed Quoins actually do the work of from 5 to 8 ordinary quoins.





Write today for complete list of reduced prices on all six sizes of Challenge Hi-Speed Quoins!

THE CHALLENGE MACHINERY CO.

GRAND HAVEN, MICHIGAN

CHICAGO, 17 E. Hubbard St. + 200 Hudson St., NEW YORK

Agents for Great Britain — Funditor Limited, London, E. C. I

Keeping in Touch

FOREIGN NEWS — A big hand from across the sea is accorded LIFE magazine in the new issue of Penrose's ANNUAL, the English authority on publications of all na-



tions. Penrose's says this about LIFE: "The quality of rotary letterpress halftone reproduction is breath-taking. It represents the finest present development of rotary letterpress technique; the most remarkable million circulation illustrated weekly periodical in the world today." This should please

LIFE and R. R. Donnelley, LIFE's printers. It pleases us, too, for LIFE with its tremendous circulation (over 2,000,000) uses IPI's instant-drying Vaporin process to achieve a quality of printing which concedes nothing to small circulation, slower-printed "class" publications.

A print job is as strong as its weakest ink.

TRY IT—We saw a sheet printed by offset with Lithox Black, which should interest newspaper printers who are thinking of installing offset equipment. This sheet, which advertised coal, carried large areas of solid black—a black as black as the inside of a coal mine at midnight.



The New York World's Fair is described by its promoters as "a cocktail of color." Arrangements are being made, too, for those who prefer stronger ingredients in their cocktails.

WRITE FOR IT—Have you written for your "Keeping in Touch" booklet? It contains many of the items which have appeared in this column, and in addition, some interesting NEW material. It's yours, free.



"Fashion Is Spinach," says Elizabeth Hawes. And, to judge from the looks of some of the spring hats, spinach is fashion.

PLEASURE—It's a real pleasure to congratulate the 1939 prize winners in the packaging compe-

titions, because so many of them used IPI inks. At least 14 winning packages were printed with IPI inks—six in the All-America contest, and eight of the Wolf Award packages.

It pays to "Keep in touch with IPI"

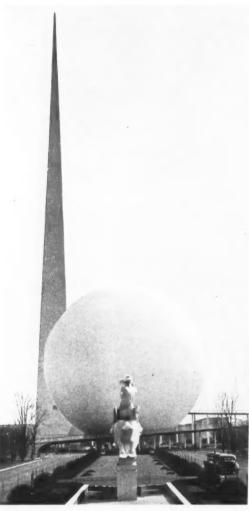
INTERNATIONAL PRINTING INK DEPT. I. P.Y., 75 VARICK STREET, NEW YORK, N. Y.



VISIT BOTH "FAIRS".

in Both Cities . . . See thaut

IN NEW YORK CITY THIS SPRING



© NYWF

It FOLDS . . . 72 styles of folds! It PERFORATES . . . It PASTES! It Eliminates Stitching Expense
It folds (22" by 28" three right angles, etc.) 32-28-24-20-18-16-12-8-6-4 pages in ONE operation!

New York World's Fair 1939

is as Modern as Tomorrow. And the finest firms are almost daily installing "TOMORROW'S Folder"... the New Baum. "Tomorrow's" perfection in accuracy... "Tomorrow's" record-breaking production... "Tomorrow's" versatility... all at a fraction of "yesterday's" price. MARCH installations included Daily-Mirror • Robinson & Miller • David Galburt • Magazine of Wall St. • Nature's Friend • Hodes-Daniel Co. • Benart Mail sales • Hoffman-LaRoche • Ever-Ready Press • Haband Co. • Melnik Bookbindery • Accurate Ruling & Binding Co. • Western Bindery • Ideal Printing Co. • Speed Bindery • Weber-Early Co. • Wm. H. Van Benthuysen, Inc.

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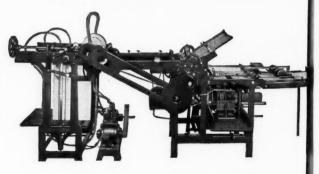
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RUSSELLER

615 CHESTNUT ST.

The 22 x 28 Automatic BAUM

Only \$145 initial . . . \$45 monthly



THE WORLD'S GREATEST FOLDING MACHINE VALU

... Visit the Finest Printing Plants th Automatic Baum—in Operation

IN SAN FRANCISCO THIS SPRING

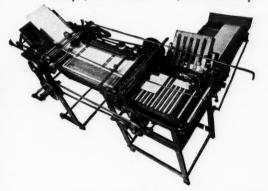
Golden Gate International Exposition

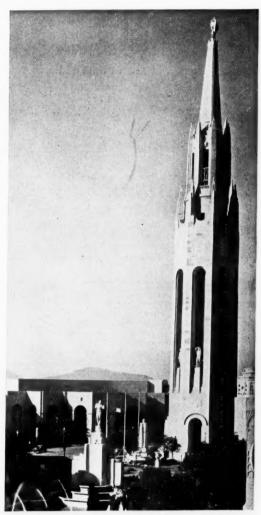
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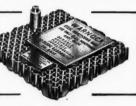
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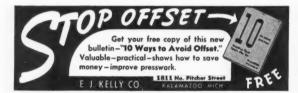


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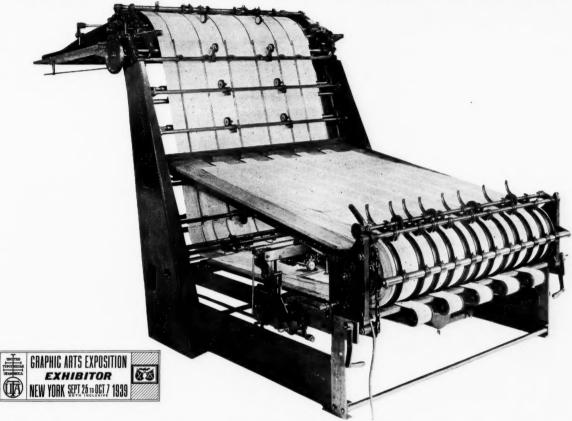
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The Inland Printer

J. L. FRAZIER, Manager

Published Monthly by The Inland Printer Company 205 W. Wacker Drive, Chicago, Illinois, U. S. A.

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May, 1939

Number 2

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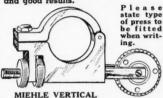
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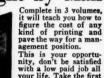
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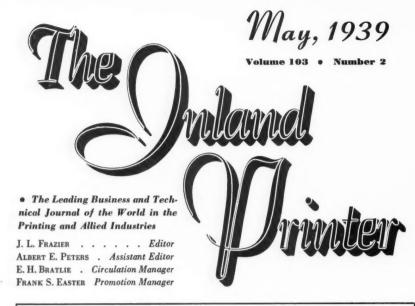
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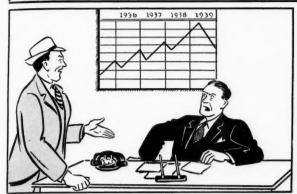
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True PRESSROOM Stories



Customer: "That's a printer's promise. You people never deliver a job on time."

Printing Salesman: "If this job isn't delivered on time, Mr. Brown, I won't ask you for any more business."



Printing Salesman: "Brown says if we don't deliver this job on time we're through."

The Boss: "When we lose time on a job we lose money, too."

Pressroom Supt.: "Don't worry. We've switched to Cromwell
Tympan and cut out those costly makeready mishaps."

cromwell tympan

proved you can depend

on

a printer's promise





Printing Salesman: "—and he says 'now you people make a printer's promise mean something."

The Boss: "That's why more printers are switching to Cromwell Tympan."

Pressroom Supt.: "It's saving us time and money on every job."

CROMWELL Special Prepared Tympan has a worldwide reputation for dependability. Calipered uniformity, high tensile strength, absolute resistance to oil, moisture and atmospheric changes—these distinctive Cromwell features save you valuable time and money by eliminating makeready mishaps due to tympan failure. Every sheet is unconditionally guaranteed. Cromwell Tympan is sold in rolls or sheets, cut to fit any high speed press. Order today from your local Cromwell distributor.

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